New Musical Express

EVERY FRIDAY 8D

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DYLAN HAPPENING

SPECIAL SOUVENIR PICTURES AND FULL REPORT

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• HUMBLE PIE

• VANITY FARE

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But Dylan didn't quite sink Isle of Wight, reports Richard Green

FOUR days before he was due to appear at the Isle of Wight Festival on Sunday, Bob Dylan told me that the more he played the better. It seemed all the stranger, in view of that, that he should perform for only just over an hour. His explanation afterwards was: "I was here at five-thirty, ready to go on, but I was kept waiting until eleven. I played long enough, I didn't want to go on much longer."

There was definitely a severe mix-up about the time Dylan and the Band should have gone on stage. Journalists were originally told nine pm until midnight, but this was altered during the afternoon. In the evening, approaching seven, it was changed again, but co-promoter Ron Faulk wasn't able to give a definite time.

When Dylan eventually appeared, dressed in a white suit, smiling broadly and being handed his guitar by an assistant, the crowd of almost two hundred thousand (rather less than had been expected), gave him a mighty roar of approval. At least they hadn't minded the wait.

Watched by a celebrity-packed audience which included John Lennon, George Harrison, Ringo Starr, Keith Richard, Bill Wyman, Charlie Watts, Steve Winwood, Jim Capaldi, Francoise Hardy, Amen Corner's Alan Jones and Mike Smith, actress Jane Fonda and her husband Roger Vadim, and actor Richard Johnson, Dylan opened with "Everything She Needs" which must be about the shortest thing he does.

He hunched his shoulders slightly as he went into "Mr. Tambourine Man" and "Maggie's Farm" and the atmosphere was getting better. The Band, who hadn't been too hot in their own spot, sounded nice behind Dylan — the two acts fused together really well.

All his numbers were familiar, but, as promised, new arrangements had been worked out specially for the festival. "Lay Lady Lay" got a long round of applause as it began and, if such things can be judged by audience response, looks like being a hit single.

Then we heard "Immigrants," the fantastic "Like A Rolling Stone" and "I'll Be Your Baby Tonight."

For me, "Let's Go Get Stoned" was about the highspot and it was disappointing when, just after midnight, Dylan walked off stage.

The crowd obviously expected more, but they didn't get it. It was all over and several people gathered backstage to protest about the shortness of Dylan's act. Despite that — an unqualified success.

The Band's set was as nice as people expected, the sound was good but there wasn't the originality we hoped for. The piano played a heavy part in a spot that consisted mainly of numbers from the "Big Pink" album. Of the selections, "The Weight" and the Four Tops' "Loving You" were about the best and most well-received.

For the rest of the three-day event, Friday night was the night of the Nice. There is no other conceivable way to describe what I regard to be one of their best sets yet.

Of course, there was an enchore and it had to be "America," but it proved to be an enchore and a half — almost a show in itself.

We saw Keith Emerson standing on the organ and playing at the same time, no mean feat, Brian Davison in really great form on drums and Lee Jackson doing good things with his bass. "Karelia" was as interesting as ever and Tchaikovsky's "Pathetique" (with a little doctoring) was a fine starter.

The one piece that really scored for me was Tim Hardin's "Hang On To A Dream" which is on the new album. Keith ran up and down the scales on his piano while Lee injected into the song a soft quality I didn't know he possessed. It got all very jazzy and swung like the Young Holt Trio. Ten out of ten, me lads.

The Bonzo Dog Band preceded the Nice and, as usual, relied heavily upon visual humour for appeal.

Bobby Pickett's "Monster Mash" was treated well and "Ventricles Of Your Mind" and "Urban Spaceman" were received enthusiastically.

After all the ballyhoo and balloney about Marsha Hunt I expected great things. But I really must admit disappointment. After the show, she told me: "It was a drag." And that's just about it.

Wearing black leather shorts, boots and gloves she gyrated about the stage in what was, presumably, meant to be an erotic manner. Sorry, love, it left me cold.

For the record, her numbers included "Wild Thing," "Walk On Gilded Splinters" and "My World Is Empty Without You." Oh well, perhaps it will be better next time.

During all the goings-on, I met Noel Redding who was as staggering as ever. He said: "We couldn't get the Rolls on the ferry," and left it at that.

Later, he spent a long time chatting to Jane Fonda and Roger Vadim and they agreed that he could send them a film story and music he has written!

Moody Blue Ray Thomas cadged a fag off me and promised good things to come. Which they did.

Three BEATLES — GEORGE, JOHN and RINGO — with their respective wives attended the star-packed festival to watch DYLAN on the final night. Here they are seated in the special private enclosure.

Strong point

The ever-popular "Dr. Livingstone" from "In Search Of The Lost Chord" sounded as good on stage as it does on record — this is one of the strong points about the Moodies, their ability to reproduce almost exactly their recorded sound on "live" appearances. If only a few more groups would please copy.

Justin Hayward and Ray Thomas sang "Never Comes The Day" together and we heard "Peak Hour" and "Tuesday Afternoon" which was a hit in America but not a single here. "Nights In White Satin" was very popular with the crowd who dug every minute of the group's act.

Loud and prolonged cheers and cries for more brought the boys back for "Ride My See Saw," a pleasant little rock and roll number. I think what people liked most was the Moodies' professionalism and musicianship. And that is a good thing.

The Who made their usual spectacular entrance — this time by helicopter. All of us backstage got covered in all sorts of flying muck

Continued on page 14

KEITH EMERSON gives his organ the usual punishment during the NICE's show-stopping act. BLINKY DAVIDSON is half-hidden behind his cymbals and LEE JACKSON watched Keith for musical cues.

The MOODY BLUES (top) proved to be one of the most musically competent acts and were called back for an enchore. JOE COCKER (bottom left) seen in one of his invisible guitar playing poses just after his long U.S. visit. JULIE FELIX (bottom right) was a popular hit on Sunday afternoon, getting tremendous applaiuse for her warm act.

Two English cowboys — NME'S RICHARD GREEN (left) and FAT MATTRESS lead singer NEIL LANDON discuss tobacco merits while NOEL REDDING finds the whole thing a big laugh.

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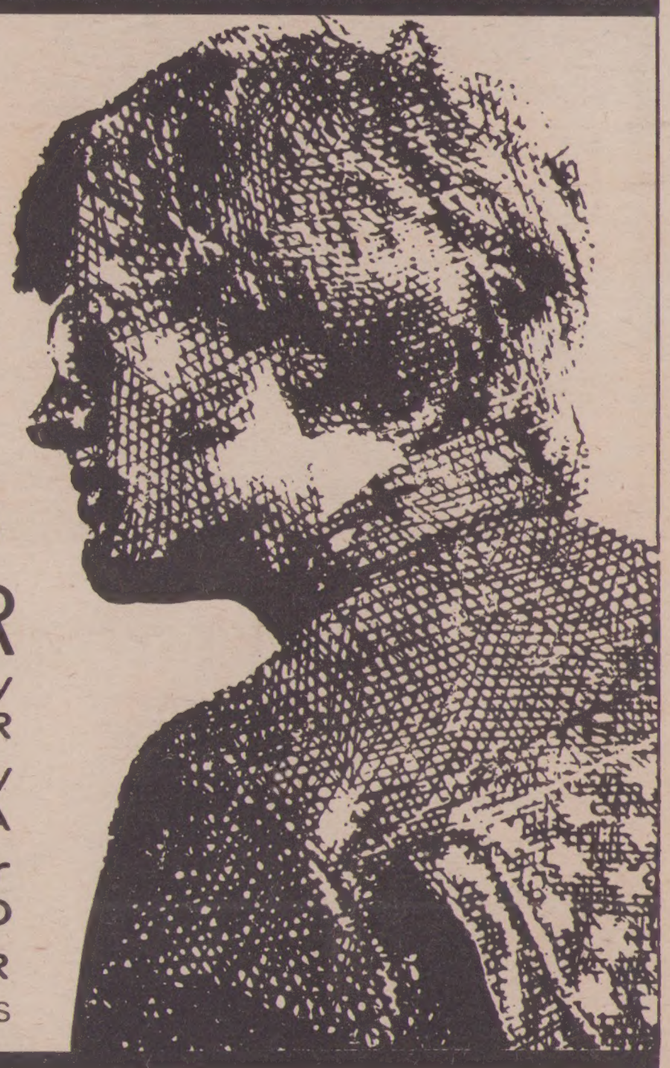

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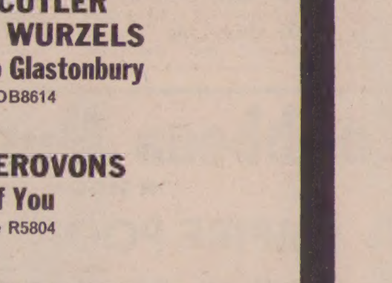
ROUND THE CLOCK PERFORMANCES FOR LONDON'S BIGGEST HIT !

The star of the three-day event, **BOB DYLAN** in a rare festival picture close-up (left) is almost hidden behind a jungle of mikes as he plays with **BAND** members **RICK DANKO** and **ROBBIE ROBERTSON**. His shortened act gave rise to a row but most people were happy with what they saw of the legendary folk singer. On the far right, pianist **RICHARD MANUEL**, organist **GARTH HUDSON** and drummer **LEVON HELM** can also be seen.

Undoubtedly one of the biggest hits was the **WHO**. On stage for an hour, the group turned in a dynamic show and the picture shows **ROGER DALTRY** in one of his wilder moments.



MARSHA HUNT doing her thing in the festival's most eye-catching outfit. The former "Hair" star appeared with White Trash but didn't do as well as expected.

JOE COCKER
Delta Lady
Regal Zonophone RZ 3024

CLIFF & HANK
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Columbia DB8615

ADGE CUTLER & THE WURZELS
Ferry To Glastonbury
Columbia DB8614

THE AEROVONS
World Of You
Parlophone R5804

THE DELFONICS
You Got Yours And I'll Get Mine
Bell BLL1073

DEL SHANNON
Comin' Back To Me
Stateside SS8025

DIANA ROSS & THE SUPREMES AND THE TEMPTATIONS
I Second That Emotion Tamla Motown TMG709

JOE SOUTH
& The Believers
Don't It Make You Want To Go Home
Capitol CL15608

THE SWEET Lollipop Man
Parlophone R5803

THE VIRGIL BROS
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IAN ANDERSON WROTE MUSIC FOR NEXT TULL ALBUM ON U.S. TOUR

says Richard Green

MOST group members, when they visit Amercia, spend all their spare time looning about clubs and generally having a rare old time. Not so Ian Anderson, who has just returned from Jethro Tull's second U.S. tour with most of the next album written.

"Stand up," which is at No. 1 in the NME album chart, was half-written during the first tour earlier this year when Ian spent a lot time in his hotel room working.

"I write more easily at home when I am surrounded by objects of personal value," he told me during an interview at his manager's Oxford Street offices. "I'm spending a week at home making the ideas that I got in America into a product.

"Nothing has been completed for nine weeks due to a continual round of hotels and aeroplanes. I want to spend more time and thought on writing. It's becoming more cerebral, not just spontaneous emotion. People might not notice any difference but I can as a musician."

Different

Ian was completely different to the kind of person I had imagined. Ten Year's After's organist Chick Churchill once described him as "that bloke who stands on one leg and blows down a drainpipe" and, having seen the act, I formed the impression of Ian as being a bit of a wild man. On the contrary, I found him softly-spoken, quiet and extremely serious. During the half-hour we spent together, he rarely smiled, but looked straight at me as he answered my questions.

"We had to plan the next album nearly two months ago, in terms of the amount of time we need, the engineer we want and any other people we want to work with," he revealed.

"It's like meeting a deadline — it's not ideal but it's a job. I expect you have the same thing when you have to write a certain amount so that your newspaper can come out."

I wondered how seriously Ian took his music and he replied: "I believe in what I do, it's not a creative sport. I try to be aware of a lot of aspects of what I do.

"It's very awkward this thing of me talking to people like yourself, people get the idea that the others are just back-up musicians. It's just a question of me pulling my weight and doing what I do. On stage, they play more music than I do. It's an emotional outlet for me, they get their satisfaction from playing and, to a certain extent and more so now, recording.

"Nobody regards anything we do as just a form of earning a living. You don't water down your creative sport by pandering to the people who come to see you. None of the success goes to our heads. We don't spend a lot of money or take drugs just to keep up with everybody else. Everybody is just what they want to be.

"We're not changing because of our success and because of flying and living in Hiltons instead of transport cafes. It's a mental game you play with yourself, learning how to relate what you do to other people."

Supergroups

Somehow, we got round to talking about supergroups and on this subject Ian said: "It's okay for them and okay for people if they can stand one album and a few live appearances before they break up again. To a lot of them it's just a musical sport.

"Blind Faith must be the most unhappy group in the world because of what's been said about them. People regard them as a supergroup that's failed, though they've gone down well, and they know this. The reports have been good, but no one's written very well about them.

"Maybe when I've been playing for five or ten years I'll be forming supergroups galore, but I don't know because I haven't been playing very long and I haven't come through the Buddy Holly and Elvis Presley thing. I can look objectively at the success of the Beatles and John Mayall and see what they've done, but I'm not affected by it."

Now that Jethro Tull has established itself as a top name group, I asked Ian if he could remember any point at which the group's success began to really happen.

"It's difficult to say 'this is the spot where things began to get better'," he commented after a moment's thought. "Last year's national jazz festival was important but because we played to ten times more people that we had before in clubs.

"We knew two months before what we were going to do and that things would go well. After than I started to really think what I was doing and whether I really wanted to do it. It was a self-analytical period. I always know why I do what I do, but I can't always explain it. Basically, I enjoy it and I know I'm doing the right thing."

What then, I asked, did Ian regard as the next important step in the group's career?

"It's just gigs now, you can't do any more than gigs," he pointed out. "You can only receive the side bonuses like crowds to meet you at the airport and gold-plated limousines instead of chrome ones. You can't get a better reception than Led Zeppelin got in America.

"The gigs get better all the time because if someone's promoting something on your behalf you have a lot more freedom to do things you've learned. You don't have to rely on a stage hand who doesn't understand pop music, the physical act of playing. You can do things yourself.

"That's why we're promoting the next tour — we know what's going to happen, there will be no major disasters like the curtain coming down when the stage hand thinks it should and things going wrong due to the management's inefficiency.

"You have to be aware of the effect on Joe Bloggs in the audience if, half way through a number, something goes wrong — the atmosphere's gone We have to make sure that things don't go wrong."

As I left to return to the office I met Chicken Shack's Stan Webb in the outer office. As a complete contrast to Ian's seriousness, Stan was in a mood of great hilarity and regalled me with various tales of his previous evening's activities. But that is another story — definitely!

JETHRO TULL by NEIL SMITH

Neil Smith sees IAN ANDERSON as a pop Pied Piper of Hamelin leading the mesmerised multitude with his hypnotic flute playing and his amazing dancing legs. CLIVE BUNKER, of the bramble bush hair, bangs a drum while GLENN CORNICK, the smiling one, smiles on bass. A hatted MARTIN BARRE, lead guitarist, peers enigmatically from the rear. (But surely that isn't a corn field behind them. Must be a fertile pasture, at least!)

HUMBLE PIE KNOCKED OUT BY GIGS ABROAD

HE is possibly the youngest-ever veteran of showbiz hassels, but if there are any battle-scars they are kept well below the surface. He is still the friendly, perpetually nervous-looking young man behind a guitar that seems cruelly oversize for his frail shoulders. Yet it's a more assured Peter Frampton who's come to rest these days in Humble Pie, with a comfortable new flat in Hampstead to match the peace of mind the former has given him.

"I hope I don't sound as if I'm bubbling too much," apologised Peter, "but I really am knocked out that we have been able to give good performances on our first gigs."

The group had returned from Germany and their first live appearances just a few hours before I went to see Peter at his smart new home, set in a community of flats with the cloistered calm of a country public school.

by NICK LOGAN

PETER FRAMPTON

"We all can't wait to get back to working again," said Peter. "No one wanted it to come to an end.

"Although we had been rehearsing for six months you cannot imagine how it is to be in front of an audience.

"I know that I have improved from these six gigs; we all have."

Humble Pie isn't the first new group to choose to start their playing life outside England.

"Although we have rehearsed for a long time, we want to be up to expectations when we play here," Peter explained. "At the same time it is very hard to know what people expect. This has helped us find out.

GOOD ON STAGE

"Without wishing to sound bigheaded I know how good we can be on stage and a few more gigs on the trot would bring us up to that level.

"I am not saying that we are near perfect; there are still things to be done."

Peter made tea while Mary, his girl friend, entertained some young neighbours who had dropped by to see their pets. Marriott has his dogs and geese; Frampton his cats. Eleven of them in fact; nine of them kittens which have entirely taken over one room.

"I brought back a dozen fantastic new Ray Charles LPs," announced Peter on his return with a stack of albums. "Well, maybe half a dozen. No, five actually. What shall we have?"

Humble Pie's first gig was at Belgium's vast Bilsen Festival. "That was not a good one," confessed Peter. "There were millions of groups on and we had to spend from five to two in the morning in the van waiting to go on." Then, because it had been raining, the atmosphere was so damp that even the group's electric piano wouldn't stay in tune.

After that ill-fated start, they played two nights at an Amsterdam club. "Those were really good; we were all very pleased," said Peter.

By then the group's confidence was such that they could knock together in their hotel rooms a version of the rocker "Shaking All Over" for the second night's performance. Peter played me a live recording and his pride at his guitar work among the improvisation was justified.

But although Bilsen was the first before a paying audience, Humble Pie actually made their performing debut at their Ronnie Scott's Club press reception a few weeks back.

"I was really nervous," admitted Peter. "Firstly it was ages since I had played in front of an audience and secondly because they were an audience that was there to listen.

"And the last time I was playing before an audience that was there to listen was right back in the early Herd days.

"Right at the end with the Herd I just didn't care, because no one was interested in what we played.

"Only in what we looked like and whether they could get a lock of our hair.

"We got the complete opposite in Germany," Peter continued, anticipating my question. "In Amsterdam for instance they were subdued and appreciative; just clapping and cheering at the end of numbers.

"In Dusseldorf there was a small pocket of English girls in the front who screamed in the first number. The Germans just looked at them in amazement and they quietened down."

Humble Pie can be seen in England on tour in about a month's time and not the least interesting aspect will be how the fans will behave.

"Yes, I think we are going to get screamers but I don't know to what extent. What would be horrible would be fifty per cent there to listen and fifty per cent to scream.

CONTROL, PLEASE

"I am not putting screamers down. But if they would only scream just at the end of numbers that would be fine. But all the way through . . . that would be a drag."

While Humble Pie's first single has been making steady progress up the charts and the LP has been proving there's an audience that wants to listen, Peter says that by far the greatest thrill so far has been the playing.

Next to that, his interest in the single amounts to almost disinterest. "We didn't think it would be a hit. We didn't really think much about it. It was just a riff Steve had which we sat down and worked out in the studio early one morning. It just seemed right for a single.

"We sort of sat down when it went into the Top Fifty and said 'Hello it looks as if we have got a hit record.' I know it's hard to believe anyone could be like that but we were all confused."

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ISLEY'S TURNED ME ON!

ISLEY BROTHERS: ★ I Turned You On (Major Minor).

AFTER doing their thing most effectively, the Isleys are now intent upon turning us on. And unless you're made of stone, you won't be able to resist this dynamic punchy offering. The fervent solo vocal is egged on by spirited chanting, and it's set to an insistent driving jerk-beat and a funky backing — with yakety sax and clipped brass. One of those discs that generate tremendous atmosphere.

Even though it's noticeably lacking in melody, the overall effect is stimulating and compelling. It'll be in great demand in the discotheques, and the youngsters will dig the hip lyric and its persistent "sock-it-to-me" references.

Written by the boys themselves — and I'm quite prepared to see it go higher in the Chart than their previous single.

★ TIPPED FOR CHARTS
† CHART POSSIBLE

Dusty reveals new talents

DUSTY SPRINGFIELD: ★ Am I The Same Girl (Philips).

BEAUTIFUL performance from Dusty in this vocal version of "Soulful Strut." Despite the snappy beat, she handles the lyric in subdued and controlled style, and displays previously-unrevealed vocal dexterity as she soars into high register.

It'sa sparkling routine, which swings smoothly along, with just the vaguest hint of bossac nova in the rhythm. Dusty's backed by the usual girl group, plus pungent brass and rattling tambourine.

On occasions, I thought she sounded rather likeo a husky Dionne Worwick — but maybe it was just that touch of bossa nova which heightened the illusion. Anyway, I have nothing but praise for Dusty's work-out here. Although it may not be as instantly commercial as some of her singles, I have a feeling that class will tell in the long run.

South's musical journey

JOE SOUTH: †Don't It Make You Want To Go Home (Capitol).

WHAT a strange mixture! After a pseudo-classical fugal introduction, we're treated to a sample of Joe South's reverberating 12-string guitar. Then it's into the vocal, which has a pronounced calypso quality!

Joe effortlessly drawls the reminiscent lyric, to a backing of flowing strings and gentle chanting. Then, towards the end, the whole thing intensifies — the chanting becomes more inspired, handclaps accentuate the rhythm, and it finishes up sounding like a spiritual!

TOP SINGLES REVIEWED BY DEREK JOHNSON

CLIFF'S BACK TO BLUES

CLIFF AND HANK: ★ Throw Down A Line (Columbia).

AN unexpected item from Cliff Richard — very bluesy and moody. Despite the credits, this is a vocal showcase for Cliff—with Hank's distinctive guitar strumming away behind him, and taking an instrumental break halfway through.

The lyric is intense, almost bitter — and Cliff handles it with greater emotion and sensitivity than I've ever heard him employ before.

It has a slow beat, which becomes attacking in the catchy chorus, in which Cliff is joined by Hank and a girl group.

On first hearing it, I wasn't convinced that it was very commercial — but now that I've played it several times, I find that it's growing on me. And it's a pleasure to hear Cliff once again tackling material that comes very close to the r-and-b category. Good!

DIANA ROSS & THE SUPREMES and THE TEMPTATIONS: ★ Second That Emotion (Tamla Motown).

EVEN though this is an LP track, it's been played so often on Radio 1 that you're probably already familiar with it. And according to the record company, it is in fact issued as a single "by popular demand" — which means that its sales potential is already assured.

It's a typically scintillating Tamla sound, with the unmistakable heavy beat, tambourine, soaring strings and background brass, coupled with a very hummable tune. It's very much a showcase for the delectable Diana Ross, who's in cracking form.

Showcase for Diana

My personal opinion is that the presence of the Temptations is completely unnecessary on this track, although admittedly the teaming of the two groups makes for a fuller vocal sound in the ensemble passages. Quite clearly, it's going to be a fairly big hit.

BETTY EVERETT: You're No Good (President).

● Written by Clint Ballard, this is clearly slanted at the commercial market. It's a medium-pacer with a contagious beat and an oft-repeated chorus — and consequently, Betty Everett's inherent penchant for soul singing is somewhat wasted. Nevertheless, her dynamic styling is enough to lift it out of the rut.

PET'S EVEN CHANCE

PETULA CLARK: †Look At Mine (Pye).

PET CLARK has her ups and downs in the British charts, doesn't she? The occasional hit is followed by a string of misses — and it's difficult to explain this, because all her discs maintain the same standard. So it's very awkward to forecast what will happen to her latest.

On the surface, it looks like a hit — but one can't be sure. It's another bubbling bouncer from the Trent-Hatch team, and Pet injects plenty of personality and zip into her rendition. The throbbing guitars and dancing strings also suggest a slight country feel.

The main thing is that it's very commercial, because the melody is so catchy and basically simple that you feel compelled to sing along with it. Must have a fifty-fifty chance.

DEL SHANNON: Comin' Back To Me (Stateside-Dunhill).

● Co-written by Del Shannon and Brian Hyland, and Del's first single for quite a while. A strong ballad, with a slow but heavy beat, and background organ adding a slight soul tinge.

It receives a full-blooded treatment from Del — minus his usual falsetto gimmicks.

But with all due respects to the composers, I doubt if the material is strong enough to have any impact on the Chart. Worth a spin, though.

ALAN COPELAND SINGERS: †Classical Gas & Scarborough Fair (A & M).

● An interesting disc, specially noteworthy for the intricate contrapuntal harmonies of the accomplished Alan Copeland Singers. The interchange between the boys and girls is really delightful.

But even more absorbing is the manner in which the group sings "Scarborough," while the band simultaneously swings out a punch-packed version of "Classical Gas."

The chord structure of the two songs are basically similar, so the effect isn't jarring. In fact, it's a knock-out!

BUTTERFIELD BLUES BAND: Where Did My Baby Go (Elektra).

● An invigorating r-and-b track from the progressive Butterfield Band. The soul-charged vocal is supported by wailing harmonica, raucous twangy guitar, chanting, scorching brass and a funky mid-tempo beat.

Very little recognisable tune to it, but a powerful performance by any standards. They don't call it a blues band for nothing!

SALLYANGIE: Two Ships (Big T).

● A charming disc with a folk-beaty quality. Sallyangie harmonises with herself on deep echo, in an appealing rhythmic ballad with a finger-clicking beat.

And the subtle backing of acoustic guitars, flute, violins and cellos supplies a fascinating piquancy.

Well worth hearing — and what's more, it can also be played in stereo.

GEORGE HARRISON (in black) amid the singers on "Hare Krishna Mantra."

Beatle George does an Eastern Ono band

RADHA KRISHNA TEMPLE (London): ★ Hare Krishna Mantra (Apple).

IN case these label credits present something of a mystery to you (which means you haven't been reading the NME news pages), let me explain that this is George Harrison's attempt to do a Plastic Ono. And knowing George's musical leanings, you won't be surprised to learn that this has an Eastern flavour.

Best described as Indian gospel, if I may mix my religions! Consists of little more than the title phrase being chanted over and over ("Hare," by the way, is pronounced "Harry"), to a backing of hand-claps and Indian instrumentation.

The melody is tantamount to a riff, but by its insistent repetition, it has the same insidious hypnotism as "Give Peace A Chance."

THE HOOK: In The Beginning (UNI).

● A heavy, hard-driving soul sound from the Hook, which marks the re-appearance in Britain of the UNI label.

An impassioned vocal is carried along by rasping trombones, brass riffs and a surging beat emphasised by pounding drums. Not much melody to it, but a real raver of a disc. It moves along like crazy. Exciting!

SIR DOUGLAS QUINTET: †Dynamite Woman (Mercury).

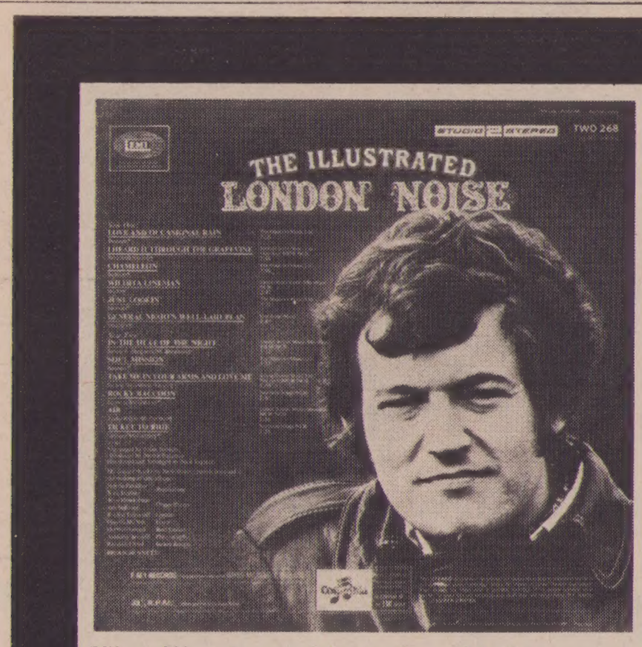
● For a change, a vocal disc from the Sir Douglas Quintet — who dispense such a full and vigorous sound that they could almost be a full orchestra!

This is a rollicking slap-happy item, in which the fiddles and jigging beat create an atmosphere of a hillbilly barn-dance — although the spirited vocal is strictly in the r-and-b idiom.

A wonderfully happy disc, ideal for parties and sing-alongs.

SAMANTHA SANG: The Look Of A Woman (Parlophone).

● An exquisite Bee Gees song which is sensitively handled by young Samantha Sang who varies between the tender and the big belt. A disc I recommend you to hear.



The Illustrated London Noise
TWO 268

BRIAN BENNETT

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c/w 'HER FATHER DIDN'T LIKE ME ANYWAY'
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Getting mighty crowded TF 1051

PHILIPS mercury fontana

CBS **New from CBS**

New Singles

DIRECTION

58-4507 **Gladiators** As Long As I Live

4495 **Earl Okin** Stop And You Will Become Aware
4497 **Barbra Streisand** Honey Pie
4498 **Royalty** Let's Ride

New Albums

(S)7-63226 **B.B. King** BLUE HORIZON Beale St. Blues/B.B. King Story Chapter 2
(S)63692 **Velvet Opera** Ride A Hustler's Dream
(S)63608 **Tony Hazzard** Tony Hazzard Sings

CBS Records 28/30 Theobalds Road London WC1

NME TOP 30

(Week ending Wednesday, September 3, 1969)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	IN THE YEAR 2525 ..... Zager & Evans (RCA)	5	1
3	2	SAVED BY THE BELL ..... Robin Gibb (Polydor)	9	2
2	3	HONKY TONK WOMEN ..... Rolling Stones (Decca)	9	1
6	3	TOO BUSY THINKING ABOUT MY BABY ..... Marvin Gaye (Tamla Motown)	6	3
4	5	MY CHERIE AMOUR ..... Stevie Wonder (Tamla Motown)	8	3
12	6	DON'T FORGET TO REMEMBER ..... Bee Gees (Polydor)	3	6
8	7	VIVA BOBBY JOE ..... Equals (President)	5	7
9	8	BAD MOON RISING .... Creedence Clearwater Revival (Liberty)	3	8
5	9	MAKE ME AN ISLAND ..... Joe Dolan (Pye)	10	5
14	10	NATURAL BORN BUGIE ..... Humble Pie (Immediate)	4	10
7	11	EARLY IN THE MORNING ..... Vanity Fare (Page One)	6	7
20	12	JE T'AIME . . . MOI NON PLUS ..... Jane Birkin & Serge Gainsbourg (Fontana)	3	12
10	13	CURLY ..... Move (Regal Zonophone)	6	10
18	14	GOOD MORNING STARSHINE ..... Oliver (CBS)	4	14
16	15	BRINGING ON BACK THE GOOD TIMES ..... Love Affair (CBS)	7	11
15	16	CONVERSATIONS ..... Cilla Black (Parlophone)	9	8
17	17	WET DREAM ..... Max Romeo (Unity)	12	17
21	18	SI TU DOIS PARTIR ..... Fairport Convention (Island)	4	18
11	19	GIVE PEACE A CHANCE ..... Plastic Ono Band (Apple)	9	2
13	20	GOODNIGHT MIDNIGHT ..... Clodagh Rodgers (RCA)	8	5
28	20	CLOUD NINE ..... Temptations (Tamla Motown)	2	20
19	22	IN THE GHETTO ..... Elvis Presley (RCA)	12	1
22	23	I CAN SING A RAINBOW/LOVE IS BLUE ..... Dells (Chess)	7	10
●	24	I'LL NEVER FALL IN LOVE AGAIN ..... Bobbie Gentry (Capitol)	1	24
23	25	I'M A BETTER MAN ..... Engelbert Humperdinck (Decca)	5	23
●	26	CLEAN UP YOUR OWN BACK YARD ..... Elvis Presley (RCA)	1	26
●	27	MARRAKESH EXPRESS ..... Crosby, Stills & Nash (Atlantic)	1	27
●	27	SOUL CLAP '69 ..... Booker T & the M.G.s (Stax)	1	27
●	29	PUT YOURSELF IN MY PLACE .. Isley Brothers (Tamla Motown)	1	29
30	30	IT'S GETTING BETTER ..... Mama Cass (Stateside)	2	30

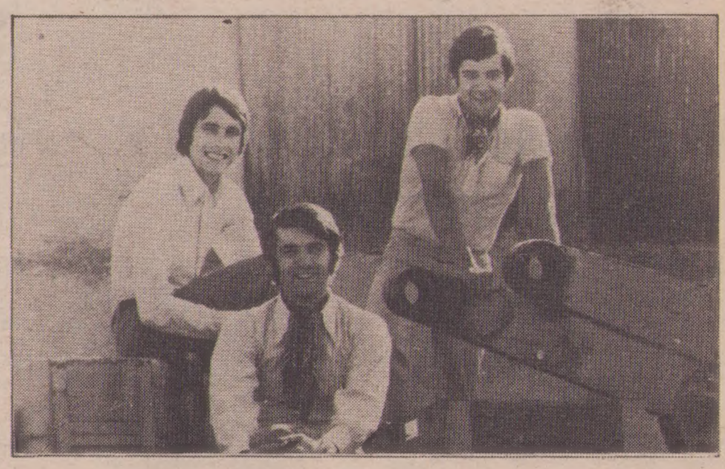
Britain's Top 20 LPs

1	1	STAND UP ..... Jethro Tull (Island)	6	1
2	2	FROM ELVIS IN MEMPHIS ..... Elvis Presley (RCA)	4	2
5	3	AT SAN QUENTIN ..... Johnny Cash (CBS)	4	3
7	4	HAIR ..... London Cast (Polydor)	31	3
3	5	2001 SPACE ODYSSEY ..... Soundtrack (MGM)	14	2
9	6	LIONEL BART'S OLIVER! ..... Soundtrack (RCA)	21	4
4	7	ACCORDING TO MY HEART ..... Jim Reeves (RCA)	11	2
6	8	UNHALFBRICKING ..... Fairport Convention (Island)	6	6
11	9	AHEAD RINGS OUT ..... Blodwyn Pig (Island)	5	9
12	10	LOOKING BACK ..... John Mayall (Decca)	2	10
8	11	FLAMING STAR ..... Elvis Presley (RCA)	11	1
●	12	THE PIOUS BIRD OF GOOD OMEN ..... Fleetwood Mac (Blue Horizon)	2	12
17	13	SOUND OF MUSIC ..... Soundtrack (RCA)	223	1
●	13	NICE ..... (Immediate)	1	13
●	15	ON THE THRESHOLD OF A DREAM ..... Moody Blues (Deram)	19	1
●	16	THE WORLD OF MANTOVANI ..... (Decca)	26	7
10	17	LED ZEPPELIN ..... (Atlantic)	19	5
16	17	AS SAFE AS YESTERDAY IS ..... Humble Pie (Immediate)	3	15
13	19	THIS IS TOM JONES ..... (Decca)	12	1
14	20	RAY CONNIFF . . . HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND ..... (CBS)	12	8

Petula Clark
Look At Mine
7N 17779 PYE

The Wake
Angelina
7N 17813 PYE

The Quiet World Of Lea & John
Miss Whittington
DNS 1001 Dawn



Los Payos
Maria Isabel
HXS 307 Hispavox

The Happenings
Where Do I Go/Be-In
BTS 45546 Buddah
Distributed By Pye Records (Sales) Ltd. A.T.V. House Great Cumberland Place London W.1.

5 YEARS AGO

Top Ten 1964 Week ending Sept 4

1	1	**HAVE I THE RIGHT**	Honeycombs (Pye)
3	2	**YOU REALLY GOT ME**	Kinks (Pye)
2	3	**DO WAH DIDDY DIDDY**	Manfred Mann (HMV)
4	4	**I WON'T FORGET YOU**	Jim Reeves (RCA)
13	5	**I WOULDN'T TRADE YOU FOR THE WORLD**	Bachelors (Decca)
11	6	**THE CRYING GAME**	Dave Berry (Decca)
9	7	**FIVE BY FIVE (EP)**	Rolling Stones (Decca)
5	8	**A HARD DAY'S NIGHT**	Beatles (Parlophone)
25	9	**I'M INTO SOMETHING GOOD**	Herman's Hermits (Columbia)
21	10	**RAG DOLL**	Four Seasons (Philips)

10 YEARS AGO

Top Ten 1959 Week ending Sept 4

1	1	**LIVING DOLL**	Cliff Richard (Columbia)
2	2	**ONLY SIXTEEN**	Craig Douglas (Top Rank)
3	3	**LONELY BOY**	Paul Anka (Columbia)
5	4	**LIPSTICK ON YOUR COLLAR**	Connie Francis (MGM)
4	5	**BATTLE OF NEW ORLEANS**	Lonnie Donegan (Pye)
7	5	**HEART OF A MAN**	Frankie Vaughan (Philips)
10	7	**SOMEONE**	Johnny Mathis (Fontana)
5	8	**DREAM LOVER**	Bobby Darin (London)
8	9	**CHINA TEA**	Russ Conway (Columbia)
19	10	**HERE COMES SUMMER**	Jerry Keller (London)

15 YEARS AGO

Top Ten 1954 Week ending Sep 3

1	1	**CARA MIA**	David Whitfield/ Mantovani
2	2	**LITTLE THINGS MEAN A LOT**	Kitty Kallen (Brunswick)
3	3	**THREE COINS IN THE FOUNTAIN**	Frank Sinatra (Capitol)
4	4	**MY FRIEND**	Frankie Laine (Philips)
6	5	**SECRET LOVE**	Doris Day (Philips)
8	6	**WANTED**	Al Martino (Capitol)
5	7	**IDLE GOSSIP**	Perry Como (HMV)
7	8	**BLACK HILL OF DAKOTA**	Doris Day (Philips)
9	9	**STORY OF THREE LOVES**	Winifred Atwell (Philips)
—	10	**HOLD MY HAND**	Don Cordell (Coral)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."

(Tuesday, September 2, 1969)

Last This Week			
1	1	**HONKY TONK WOMEN,**	Rolling Stones
2	2	**A BOY NAMED SUE,**	Johnny Cash
5	3	**SUGAR, SUGAR,**	Archies
6	4	**GREEN RIVER,**	Creedence Clearwater Revival
7	5	**GET TOGETHER,**	Youngbloods
4	6	**PUT A LITTLE LOVE IN YOUR HEART,**	Jackie De Shannon
3	7	**SWEET CAROLINE,**	Neil Diamond
8	8	**LAY LADY LAY,**	Bob Dylan
15	9	**EASY TO BE HARD,**	3 Dog Night
27	10	**I CAN'T GET NEXT TO YOU,**	Temptations
9	11	**LAUGHING,**	Guess Who
12	12	**I'D WAIT A MILLION YEARS,**	Grass Roots
14	13	**SOUL DEEP,**	Box Tops
20	14	**I'LL NEVER FALL IN LOVE AGAIN,**	Tom Jones
—	15	**THIS GIRL IS A WOMAN NOW,**	Gary Puckett
—	16	**JEAN,**	Oliver
18	17	**HURT SO BAD,**	Lettermen
25	18	**MOVE OVER,**	Steppenwolf
24	19	**BIRTHDAY,**	Underground Sunshine
30	20	**KEEN-O-SABE,**	Electric Indian
23	21	**SHARE YOUR LOVE WITH ME,**	Aretha Franklin
—	22	**WHEN I DIE,**	Motherlode
—	23	**OH WHAT A NIGHT,**	Dells
—	24	**EVERYBODY'S TALKIN',**	Nilsson
26	25	**WORKING ON A GROOVY THING,**	5th Dimension
—	26	**YOUR GOOD THING,**	Lou Rawls
28	27	**NITTY GRITTY,**	Gladys Knight & Pips
29	28	**GOO GOO BARABAJAGAL,**	Donovan & Jeff Beck Group
—	29	**HOT FUN IN THE SUMMERTIME,**	Sly & the Family Stone
—	30	**DID YOU SEE HER EYES,**	Illusion

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BRITAIN WON'T SEE TOM JONES' SIX AMERICAN-RECORDED SHOWS

New single being cut in Los Angeles this week

THE six editions of the TV series "This Is Tom Jones," which the Welsh star is currently filming in Los Angeles, will NOT be screened in Britain. This shock news was revealed to the NME on Wednesday, although no explanation has been given. In America, transmission of the new series begins at the end of this month — and viewers in this country will pick up the series, when ATV starts screening the British-recorded editions in colour on Sunday, November 23. Tom returns from his four-month stay in the United States on October 4, and the following day at Elstree Studios he begins filming the remaining 19 editions of his show which British viewers WILL see.

Big-name guests in the shows at present being taped in Hollywood — the ones which will not be seen here — include Sammy Davis, Tony Bennett, Bobby Darin, Glen Campbell, Johnny Cash, Janis Joplin, Diahann Carroll, Jeannie C. Riley, Vikki Carr, Blood, Sweat and Tears, and Crosby Stills and Nash. Aretha Franklin was also booked, but has now been compelled to withdraw. Anthony Newley is among other names being negotiated.

Tom is this week recording his new single in Los Angeles. It will be issued here by Decca in October, to coincide with his return to Britain, and he is likely to undertake at least one major TV guest spot to promote it. His album "Tom Jones Live in Las Vegas" will be released simultaneously.

A new picture of TOM JONES, who is seen relaxing in the Hollywood studios where he is filming six of his TV shows — for American screening only. Tom is wearing a "space suit" in readiness for a futuristic sequence that's just about to go before the cameras.

TRENT-HATCH DOWN UNDER

Jackie Trent and Tony Hatch are now set to open their Australian tour with a three-week season at Sydney's Chequers Restaurant from September 18. This will be followed by a week of TV and radio appearances in other cities. Before their departure the couple are working on a new LP with Petula Clark.

MARY REVIVES DORIS DAY HIT

MARY HOPKIN'S long-awaited new Apple single — the follow-up to "Goodbye" — is almost certain to be a revival of the Doris Day film hit of some years ago, "Que Sera, Que Sera." Paul McCartney is reported to have re-arranged the number and to have written additional material. The single is due for release next Friday (12) by Apple.

Three films by John and Yoko Lennon are to be featured in the Edinburgh film festival this weekend. They are the one-and-a-half hour "Mr. and Mrs. Lennon's Honeymoon," directed in colour by Dutch film-maker Peter Goessens; "Smile," which consists of John standing in a garden smiling for 52 minutes; and the 19-minute colour production "Two Virgins."

A report that John, Mama Cass and Michael "Bonnie and Clyde" Pollard were due to appear in a BBC-TV panto of "Cinderella" this Christmas was denied this week. An Apple spokesman told NME: "We have heard nothing about it."

POP GIANTS IN FILM FESTIVAL

ELVIS Presley, the Beatles, the Rolling Stones, Bob Dylan and Bill Haley are among the many stars featured in a pop film festival to be presented at Newcastle's Tyneside Film Theatre from October 3 to 18. It is being staged by the British Film Institute, which is considering running similar festivals in other principal cities. Among films scheduled for screening are:

Bill Haley in "Rock Around The Clock" and Chris Barber in "Momma Don't Allow" (October 3); Bob Dylan in "Don't Look Back" (4); the Beatles in "Help!" and "A Hard Day's Night" (6); Roy Clark Five in "Catch Us If You Can" (7); Fats Domino and Little Richard in "The Girl Can't Help It" and Paul Anka in Lonely Boy" (9); Paul Jones in "privilege" (10); "The Incredible String Band," Jimi Hendrix in "Experience" and Tony Palmer's pop documentary "All My Loving" (11); the Doors in "Break On Through" (14); Elvis Presley in "Jailhouse Rock" (15); the Rolling Stones in "Sympathy For The Devil" and the Pink Floyd in "San Francisco" (17) and "The Pretty Things" (18).

World-wide release for million-selling Dekker

EMBER Records have acquired the rights of the Desmond Dekker hit "It Mek" for world-wide distribution, excluding the United Kingdom. The record is due for release in 26 countries — including America, where it has been issued on the UNI label. Dekker's previous release "True Born Africans" was also distributed throughout the world by Ember, and the company is now planning a special ceremony at which he will be presented with a Gold Disc for sales in excess of one million.

Desmond has been spending this week in Germany, undertaking concerts and TV appearances. He is also set for two concerts in Austria (September 18-19) and a further two in Gibraltar (October 24-25). Throughout next week, Dekker will be recording his new single, which is almost certain to be another of his own compositions. New British dates are Birmingham Beacon's (this Sunday), Purley Orchid (September 15), Formby Hall (26), Dunstable California (27) and Great Yarmouth Tower (28).

★ POPLINERS ★

DANNY LA RUE to star in 1969 Birthday Show at Coventry Theatre, for eight weeks from October 14. ● P. J. Proby at Middlesbrough Variety Showboat for five days from September 21. ● New one-nighters for **Max Romeo** at Greenford Starlite (this Sunday), Alexandra Palace Hotel (September 12), Nelson Imperial (26) and Folkestone Toffs (27). ● **Vanity Fare** for month-long tour of Australia throughout January, followed by two concerts in New Zealand. ● Cabaret weeks at Newcastle La Dolce Vita doubling Stockton Tito's by **Settlers** (from September 7), Ray Ellington (October 12). **Vince Hill** (19), **Sounds Inc.** (26), **O'Hara's Playboys** (November 9) and **Vanity Fare** (30). ● **Chicken Shack** and **Ten Years After** tour Germany together for ten days from November 10. ● **Tom Paxton** at Croydon Fairfield Hall on October 2. ● **Equals** at Cleethorpes Winter Gardens "C-Side Soul Scene" this Sunday (7). ● Prior to opening her Las Vegas cabaret season on September 18, **Lulu** appears at Manchester Broadway Club on Sunday, Monday, Wednesday and Saturday of next week. ● **Keith Potger** and **New Seekers** cabaret week from this Sunday (7) at Blackburn New Starlight doubling Burnley Cabaret Club. ● **Marmalade** star in St. Leger Ball at Doncaster Top Rank next Wednesday (10). ● One-nighters at Birmingham Mothers by **Aynsley Dunbar** (September 20), **Bonzo Dogs** (21) and **Eclection** (25).

LATEST RELEASES

Stones' big hits LP—details

THE second volume of the Rolling Stones' big hits is being issued by Decca next Friday, under the title of "Through The Past, Darkly." It opens with the group's current hit single, and the other tracks are "Ruby Tuesday," "Jumpin' Jack Flash," "Paint It Black," "Street Fighting Man," "I Have You Seen Your Mother Baby," "Let's Spend The Night Together," "2000 Light Years From Home," "Mother's Little Helper," "She's A Rainbow" and "Dandelion."

The latest album from Ten Years After, titled "Ssssh," is released by Deram on September 19. The LP has already provoked considerable controversy in the United States.

Status Quo's next single, issued by Pye on September 19, is a revival of the Everly Brothers' smash hit "The Price Of Love." The following week sees the release of Quo's second LP — titled "Spare Parts," it consists mainly of original numbers composed by the group.

Larry Page is launching his new Penny Farthing label on September 19 with "Taking The Heart Out Of Love" by Lace. Page has signed a new four-piece group named Octopus to the label, and will release its first single in October. As reported last week, Penny Farthing will be distributed by Philips.

Mervyn Conn has signed a deal with Pye for the distribution of his new Carnaby label. First single under this banner will be John Walker's "Sun Comes Up," which has a tentative release date of September 26.

Philips Records have signed a long-term distribution deal with Gerry Bron's Hit Record Productions, under which all artists signed and produced by HRP will be released through the Philips group.

BLUES FESTIVAL UP NORTH

An ambitious Progressive Blues Festival is to be staged in the 23-acre Pavilion Gardens at Buxton throughout the night of September 26-27 (8pm-7am). The seven groups booked for the event are Fleetwood Mac, East Of Eden, Family, the Edgar Broughton Band, Glass Menagerie, the Spirit Of John Morgan and Grisby Dyke.

MARMALADE TO AUSTRALIA & SWEDEN; ISRAEL DROPPED

MARMALADE'S projected nine-day tour of Israel in October has been cancelled, due to the uncertain political situation in that area — instead, the group will spend the first week of October undertaking concert dates in Sweden. Also off is the proposed package tour of Australia in December, which would have co-starred Marmalade, the Tremeloes and the Move.

However, Marmalade will tour Australia on its own for three weeks from December 26, playing major dates during the Christmas and New Year period. It is now hoped to fix separate Australian tours for the Tremeloes and the Move early next year.

Marmalade spent last weekend in the recording studio, cutting several tracks from which it is hoped to find a new single. The group has now departed on holiday, and returns in time for a four-day Irish tour starting next Thursday (11).

TV SERIES FOR BALDRY?

Long John Baldry's new single "Wait For Me" — to be issued here by Pye on September 26 — is being released the previous week in 18 other countries including America. Baldry flies to Germany on September 15 for a one-week TV promotional tour, and is also making a film clip of the record for screening in other countries. He is star in a two-week season in one of Malta's top night spots in January, and is being considered for his own British TV series.

COLIN'S SEQUENCES CUT FROM GEES' TV SPECIAL

THE Bee Gees — now reduced to a duo following the sacking of their drummer Colin Petersen — completed filming their "Cucumber Castle" TV spectacular last weekend. And all the sequences featuring Petersen — which were shot before his dismissal from the group — have been cut from the special. Negotiations for the screening of the show in Britain and America are now in progress, and are expected to be completed shortly.

The Robert Stigwood Organisation reiterated this week that Barry and Maurice Gibb will continue their musical careers as the Bee Gees. Regarding the sacking of Colin Petersen, Barry Gibb commented: "It is a firm decision, and there is no going back on it. In any case, Colin was in no way involved in any of our song-writing."

MAC'S HOUR-LONG LP

Argument over new single

AN argument within Fleetwood Mac was settled on Tuesday, when it was announced that the previously-reported "Oh Well" will definitely be the group's first single on Reprise. Two of the group had apparently felt that the seven-minute double-sider should be issued as a Peter Green solo disc, and that Mac should bring out a different group single. But the matter was settled amicably, and "Oh Well" will be credited to the group as a whole.

Peter Green has written five of the numbers on Mac's "Then Play On" LP, being issued by Reprise on September 19. They are "Closing My Eyes," "Show Biz Blues," "Rattlesnake Shake," "Without You" and "Before The Beginning." The six tracks penned by Danny Kirwan are "Coming Your Way," "When You Say," "One Sunny Day," "Although The Sun Is Shining," "My Dream" and "Like Crying."

Remaining three tracks are group compositions, and resulted from one afternoon's jamming in the studio — they are "Fighting For Madge," "Searching For Madge" and "Under Way." The LP runs for 30 minutes each side, as the group wanted to give its fans "value for money."

Mac intends to cut its one-nighter appearances to one or two per week, in order to concentrate on recording. As well as the solo album now to be cut by Jeremy Spencer, Peter Green and Danny Kirwan also plan to record LPs on their own. Spencer also has his own solo single, "Linda" (Reprise), out on October 10.

The group starts its third American tour in mid-November, immediately following a 12-day tour of Scandinavia. Its new album and the "Rattlesnake Shake" single will be issued in the States to coincide with Mac's visit.

MATT OFF TO FAR EAST

Matt Monro this week flew to the Philippines where, next Monday, he opens a one-week engagement at Manila's vast Araneta Coliseum. He then goes on to Australia for a two-week cabaret season at Melbourne Chevron Hotel, followed by one week each in Adelaide and Sydney. Matt returns home via Los Angeles and New York, where he will be undertaking TV dates.

SHIRLEY: AUTUMN U.K. VISIT OFF?

SHIRLEY BASSEY may not be returning to Britain in the autumn after all! A string of concert and TV dates are being tentatively lined up for her, but she revealed a few days ago that she is alleged to have taken £40,000 out of Britain by illegal means —and she could be in trouble with the law if she returns here.

Shirley, who is currently in Switzerland with her husband Sergio Novak, added that her London lawyers are at present endeavouring to resolve the situation. "This is why I have been absent from Britain for so long, but I hope it will all be cleared up in time for me to return to the autumn," she said.

Nice in row over LP

A DISPUTE has arisen between the Nice and Immediate Records over the sleeve on the group's new album. It is likely that the sleeve will be withdrawn and another substituted. Fans who have bought the original will be able to obtain a replacement from Immediate.

The group's manager Tony Stratton-Smith commented: "We honestly feel that artists are taken too much for granted by the mechanics of this business." It will be recalled that the last Nice LP "Ars Longa Vita Brevis" won an NME design award.

The Nice begins a two-week continental tour on October 29, visiting Switzerland, Belgium, France, Germany, Austria and Scandinavia. Latest British dates include Wolverhampton Civic Hall (September 12), Rugby East Warwickshire College (13) and Harrogate Opera House (28).

PENTANGLE ALBUM SWITCH

Title of the Pentangle's forthcoming LP has been changed to "Basket Of Light," the name of which has been inspired by the cover photographs of the group performing in concert. Pentangle next week films a guest spot for inclusion in Peter Sarstedt's forthcoming BBC-2 series. It also guests in the "Peter Sarstedt Show" on Radio 1 and 2 on Sunday, October 5.

info from Decca

TANDEM are two friends who got together to write their own number, 'Song of my life'. It's a touching, sad ballad, sung with great tenderness and beautifully produced. There are some interesting tempo-changes too, and a highly emotional piano—this one is for the sentimentalists. It's on Chapter One, number CH 109.

At the time of writing, GARDEN ODYSSEY ENTERPRISE are packing them in at Continental clubs, but should soon be over here to promote their compelling new record, 'Sad and lonely' An insistant beat drives this along with no let-up, and if you're in a partying mood, this is for you—catch the soulful undertones. This is on Deram DM 267.

'A whiter shade of pale' was a real mind-opener in its day—the first time I heard it was like suddenly discovering I had ears—and it hasn't lost any of its impact or any of its haunting beauty. Listen to J. J. WORTHINGTON singing this modern classic in front of a full orchestra, and you'll hear what I mean. On Decca F 12961.

CATHIE HARROP is a very attractive young lady from New Zealand, with a great voice and matching personality. Must be something to do with growing up in good fresh air—anyway, her single, 'Bring on the dancing girls' is very promising, and we'll probably be hearing a lot more from Cathie in the future. This is on Emerald MD 1131.

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Diana Ross solo debut

MATTRESS, KINKS WITH SARSTEDT

TV

DIANA ROSS makes her first TV solo appearance — without the Supremes — in a BBC-1 special titled "Like Hep" on Tuesday, September 16. It is one of several specials which the Corporation has newly acquired from U.S.TV. Hosted by Dinah Shore, the show also features Rowan and Martin and Lucille Ball.

The Kinks guest in the first edition of BBC-2's "Peter Sarstedt Show," to be filmed next week. Fat Mattress and Francoise Hardy are set for the second show. Only other booking so far is Esther Ofarim for the fifth edition. Transmission begins on Wednesday, October 1.

Following the current John Davidson series, ATV is to present an 8-week run of "Music Hall" — starring Judy Carne — from Sunday, September 21. Norman Wisdom appears in the first three and the last two editions, and other guests include Ella Fitzgerald (September 28), Lena Horne (October 5 and 19), Cyd Charisse and Dave King (26), Victor Borge (November 2) and Nancy Ames (9).

Julie Rogers guests in ATV's "The Golden Shot" this Sunday (7), and Valerie Leon and Peter Gordeno are booked for the following week (14). Set for the same company's

DIANA ROSS

Howard Show" are Edmund Hockridge (tomorrow, Saturday) and Joy Beverley and Janie Marden (September 13).

Monkee Davy Jones is the special guest in BBC-2's "Rowan And Martin's Laugh-In" on Wednesday, September 17. The same evening, Salena Jones guests in the first of BBC-2's Georgie Fame-Alan Price shows "The Price Of Fame" — although the remainder of this series will not be screened until November.

Susan Maughan is resident in LW-TV's "The Saturday Crowd" which begins a second run on Saturday, September 20 — other regulars include Peter Gordeno and the New Faces. David Jacobs ends his LW-TV series on September 14, and the following Sunday (21) is replaced by a new season of "Tonight With David Nixon."

Keith Potger and the New Seekers are to make a series of colour shows for Scottish-TV. Transmission will begin at the end of November, but it is not yet known whether the shows will be nationally networked. Filming will take place at Edinburgh's Gateway Theatre.

Val Doonican's appearance in BBC-1's "Personal Choice" — postponed from last month — has been re-scheduled for Friday, September 12.

Among Thames-TV's plans to launch its colour service are four spectaculars starring Benny Hill. These will feature big-name musical guests.

NEW DOGG DISC NOW CONFIRMED

FAMILY DOGG'S new single is now confirmed as the Kenny Young composition "Arizona." The group recorded it on Wednesday, and it will be issued by Bell on September 26. Its album "A Way Of Life" will be released simultaneously.

Dogg guests in LW-TV's "Tonight With David Nixon" on Sunday, October 14.

AMEN SPLIT DENIED!

Equals replace them on Ryan tour

AMEN CORNER has pulled out of its major European concert tour with Barry Ryan, and is replaced by the Equals. This has increased the widespread speculation, currently circulating in pop circles, that Amen Corner is to split up. But rumours that Andy Fairweather-Low is to branch out as a soloist were denied on Tuesday, when Andy himself told the NME: "People keep ringing me to ask when I am leaving the group, so I know the stories have been getting around. But there is no truth in them and, to my knowledge, there is no rift in the group." The official explanation for Amen cancelling its European tour is that it wants to concentrate on its activities in this country.

In order to accommodate their newly-booked tour with Barry Ryan, the EQUALS will have to postpone their U.S. tour — due to have begun on October 3 — until mid-November. Alternatively, they may still decide to go to the States on the original date, but remain there for only one week. The group is also set for other dates in Germany later this month. Its "Green Light" single is currently at No. 7 in the German charts.

BARRY RYAN begins his European tour with the Equals in Hamburg on October 15. They then play seven other German cities, before Barry interrupts the tour to fly home for a 21st birthday party with twin brother Paul on October 24. The tour is then resumed with further German dates, before finishing in Vienna on November 3.

Barry has been booked to guest in LW-TV's "Tonight With David Nixon" on Sunday, October 14 — the day before setting out on tour.

Stars in German festival

—AND BIG NAMES FOR NEWCASTLE

FLEETWOOD MAC, Pink Floyd, Nice and the Pretty Things are among the British attractions set for the International Pop And Blues Festival to be held in Essen, Germany, for three days from October 9. The event will be staged in the 8,000-seater Grugahalle and will comprise three concerts of up to 12 hours' duration each. Negotiations are also in hand for Blind Faith, Jethro Tull and Spooky Tooth to take part in the festival.

Other names confirmed for the event include Hard Meat, Taste, Free, Aynsley Dunbar, Keef Hartley, Muddy Waters, Champion Jack Dupree and the Milwaukee Coasters. The organisers of the festival told the NME that another 15 names have still to be set.

TYNESIDE REVELS

Marmalade and the Tremeloes co-star in a concert at Newcastle City Hall on October 6, as part of that city's autumn festival. As previously reported, Ray Charles, his Orchestra and the Raelets open the festival with a City Hall concert on October 3. Also appearing at this venue are the Dubliners (5), the Johnny Dankworth Band with Cleo Laine (12), Robin Hall and Jimmie McGregor (13), and Jon Hiseman's Colosseum (14).

JOSE FELICIANO PALLADIUM DATE

JOSE FELICIANO will star in his own solo concert at the London Palladium on Sunday, October 5. It will be the only stage performance of his two-week British visit when, as reported in the NME two weeks ago, he will film guest spots in the Tom Jones and Engelbert Humperdinck TV series.

Blind Faith plans major Euro-tour

BLIND FAITH has earned £900,000 dollars for its debut U.S. tour, which ended last week after an intensive six-week schedule. The tour ended in Honolulu, where Ginger Baker is remaining for a holiday. The other three members — Eric Clapton, Steve Winwood and Rick Grech — hurried back to Britain to attend last Sunday's Bob Dylan concert.

Plans for the group to undertake a major European tour — which would include selected concerts in this country — are now being worked out. It is expected that the dates would begin in mid-autumn.

RADIO 1 ROUND-UP

THE Move, Geno Washington and his Ram Jam Band, Harmony Grass, the Misgil Five and Kenny Ball's Jazzmen are among the artists appearing in Radio 1's "Chris Grant Show" — the holiday replacement for the "Dave Cash Programme" — every day from Monday to Friday, September 15 to 19. Guesting in the "Jimmy Young Show" throughout the same period are Jackie Trent and Tony Hatch, John Rowles, the Searchers and the Dave Dee group.

Line-up for "Sounds Like This Brandon" during the September 15-19 week includes the Foundations, the Casuals, Cupid's Inspiration, James Royal and the Royal Set, Peppermint Circus, Tucker Which, Timebox and Faith Hope 'n' Charity.

Pete Murray's Saturday-night show on September 13 becomes "Pete's Blackpool People," and it comes live from a mobile studio along the Golden Mile.

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ZAGER & EVANS' CONCERT TOUR

Visits by Dionne Warwick, Joe Tex, Wilson Pickett

ZAGER and Evans — who retain their No 1 spot in the NME Chart for the second week — are to undertake a European concert tour in mid-autumn. They will visit five countries, including Britain, between October 25 and November 10. The duo will spend a total of eight days in this country, and concert dates are currently being lined up; they will also make two or three TV appearances during the course of their British visit. This is one of the deals set up in New York last week by Danny O'Donovan of APB International, who has also clinched European tours by Dionne Warwick, Joe Tex and Wilson Pickett.

Joe Tex tours Europe with his full orchestra for two weeks from November 14, and will spend at least six days in Britain. A similar period will be spent here by Dionne Warwick, who begins her tour on January 9. Both these attractions will play TV and concert dates in this country.

Wilson Pickett, backed by his full orchestra, will now play only one British date during his European tour — this will be in London on either September 22 or 23. Pickett's tour begins in France this Sunday (7) and he is also scheduled to visit Germany, Spain and Holland.

Dick Gregory tours Europe for 13 days from September 18, including eight days of TV and university appearances in Britain. Danny O'Donovan has also signed pianist Erroll Garner for a 14-day British concert tour from March 17.

Everlys, Jerry Lee returning

THE Everly Brothers and Jerry Lee Lewis are returning to Britain this autumn. They have been booked for separate cabaret seasons—each of two weeks' duration—at the Golden Garter Theatre Club, Wythenshaw, Manchester. The Everlys are confirmed to open their engagement on October 13, and Jerry Lee Lewis commences his fortnight on November 3. Both acts will undertake other engagements during their British visits, and the possibility of the two attractions appearing together in a TV special is currently being considered. Other TV guest shots, as well as further club bookings, are being lined up.

LEE DORSEY, BOX TOPS AUTUMN TRIPS PERCY SLEDGE TO TOUR IN DECEMBER

SOUL singer Percy Sledge — who scored an NME Top Ten hit in 1966 with "When A Man Loves A Woman" — is to undertake a tour of British ballrooms and clubs from December 1 to 24. Dates are currently being set by the Arthur Howes office, and are likely to include TV appearances.

It had originally been planned for Sledge to co-star in a November soul package with Sam and Dave, Arthur Conley, Clarence Carter and King Curtis. The package would have consisted entirely of artists recording for America's Atlantic and Atco labels, and would also have featured Baby Washington, Andrew Love and Joe Arnold.

But now that both Sledge and Conley are set for individual solo tours (Conley's British dates were announced in last week's NME), the package project is likely to be shelved. However, it is probable Sam and Dave will come to Britain in their own right at the end of the year, and a Clarence Carter ballroom tour is also under consideration.

STOP PRESS: Arthur Howes revealed on Wednesday that he has booked Lee Dorsey for a British ballroom tour from October 10 to November 2, and that the Box Tops have been set for a four-week British tour from November 15. Dates for both these attractions are now being set.

Wembley ska show, latest

Jackie Edwards, Jimmy James and Joyce Bond have been added to the Caribbean Music Festival which Clayman Management is presenting at Wembley Empire Pool on Sunday, September 21 (5 pm). As reported last week, the bill is topped by Johnny Nash, Desmond Dekker and Max Romeo. Also newly set are Count Price Miller, Root and Jenny Jackson, Black Velvet, Derek Morgan, the Mohawks, Pat Kelly, the Skatalites and compere Dwight Whylie.

DAVIS MEN FORM NEW DUO

Former Spencer Davis Group drummer Pete York and organist Eddie Hardin have joined forces as Hardin and York. The duo has signed a recording contract for Bell, and appears at London's Lyceum Midnight Court tonight (Friday).

Move off to U.S.

The Move leaves Britain on Monday (15) to start its long-delayed American tour, and will be out of the country until the end of October. Before departing, the group plays Banbury Winter Gardens (tonight, Friday), Boston Gliderdrome (Saturday) and Sutton Coldfield Belfry (next Monday).

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Tomorrow's Hyde Park concert is postponed "TROUBLE IN AMERICA"

THE free open-air concert, which was to have been staged in London's Hyde Park tomorrow (Saturday), is OFF! The event was to have showcased visiting American attractions including Crosby, Stills and Nash, Jefferson Airplane and the Grateful Dead promoters, Rehill Enterprises, explain that the postponement is due to "problems in America."

A spokesman for Blackhill — which previously presented the Rolling Stones and Blind Faith in Hyde Park — told NME: "Rather than put on an inferior show, we have decided to put it back until the desired attractions are available. We are still hoping to stage it before the bad weather sets in."

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EXCITING, RAW AMEN ALBUM

"YOU must hear this," Andy Fairweather-Lowe said, putting a 12-inch pontefract cake on the turntable and sticking a pair of headphones over my ears. And he's dead right, you must, because the AMEN CORNER'S new LP, THE NATIONAL WELSH COAST LIVE EXPLOSION COMPANY (Immediate, IMS PO23; 39s. 6d.) is one of the most exciting pop albums it has been my pleasure to hear in many a long night.

Reviewed by

GORDON COXHILL

Exciting for what it sounds like, not because it proves anything. It is the Amen Corner recorded live on stage at Tottenham Royal a few months ago. If you were there that night, you'll know what I'm talking about; you'll want the album to bring back the happy memories.

If you weren't, here is a chance to catch the Amen Corner, live, in person, in your own front room.

Side 1 opens with **Blue, Dennis, Neil, Clive, Alan** and **Mike** giving out with a real funky version of Jim Webb's **MACARTHUR PARK.** Tight, rehearsed, big and round. It's a good opener, even if the girls only have ears and eyes at this moment for Andy, waiting in the wings.

They aren't kept waiting long. A few bars of **DO THE PHILLY DOG,** a number the boys kept in their act for a long time. Andy skips onto the stage and into the record for the first time. The first words are lost in a shattering barrage of screams that doesn't let up for the next 40 minutes. He's in good voice, and just listen to those honking saxes, and little boy Blue sweeping his hands across those organ keys.

YOU'RE MY GIRL, a newer arrangement of a song from their first album. Andy says if he sang this song to one girl in the audience, she'd be ripped to pieces in seconds! Neil sets a raving tempo for this one, which cleverly merges into **SHAKE A TAIL FEATHER,** a **James** and **Bobby Purify** standard.

"That's my favourite number on the first side," Andy told me. "That one really proves this a live album, it's a good soul number and it sounds so together. Knowing the act was being recorded meant I had to cut right down on the hand-shaking, and dancing around. I was concentrating on my singing so much."

SO FINE has long been a favourite part of the Amen Corner's stage act for me, and it comes over on disc just as on stage, which come to think about it, is just what this album is all about. Andy's voice is very strong indeed on this **Inez** and **Charlie Foxx** song. He must have opened his mouth a bit wider than usual. Sorry, only joking.

The side closes with **(OUR LOVE) IS IN THE POCKET,** another number which featured on their debut LP. "It's funny," Andy told me, "but the sound on this one is better than on the first LP, and that was in a studio!" It's another fast number, a pleasant melody, and again, a very together wall of sound.

"We're going to play a number by the **Beatles,"** says Andy to launch Side 2. Up go the screams and on comes **PENNY LANE,** and very, very pleasant it is to. Clive and Denis excelling on bass and guitar, and the brass hitting you in the stomach, and Andy, as always attacking the words from the outset.

A quick introduction that was drowned by screams which forced me to lift the headphones away from my ears, and **HIGH IN THE SKY** is a top ten smash all over again. "Everybody keep your feet on the ground, don't get excited . . ." He must be joking. **GIN HOUSE** was the record that started it all for the lads from the valley, and jokes Andy; "This next record is the one that made us a blues group." Pained, pleading vocals, restrained drums and guitar building up slowly, Andy on one knee with arm outstretched. A single spotlight. Need I say more?

"This next one changed us into a pop group," the boy says, announcing **BEND ME SHAPE ME,** which deservedly scored over the American Breed's version. It's good honest singing and playing, and when Andy suddenly stops in the middle of a chorus, the fans carry it right on. Here's hoping they don't ask for royalties.

Andy's "Now is the time to say goodbye" is the only part of the act which didn't go down a storm, but before the group trooped off to the dressing room, they gave them **HALF AS NICE** the Amen's No. 1 smash. It sounds very much like the record, and no finer compliment can be paid.

"Make sure you let them know it's a live album.' Andy stressed as I got ready to leave.

You're right, Andy. It's very much alive! "The National Welsh Coast Live Explosion Company" is raw, unrefined pop, it's music for Amen Corner fans. And if you're not a fan now, you most certainly will be after five minutes of putting this 'So Fine' album on your turntables.

LP PAGE — edited by ALLEN EVANS

Deep breathing

JANE BIRKIN & SERGE GAINSBOURG (Fontana, STLS 5493; 38s 7d)

THE deep-breathing girl, Jane Birkin, gets the boys breathless with her panting contributions to the lovely tune and deep-voiced singing of Serge Gainsbourg in Je T'Aime . . . Moi Non Plus, their big single hit which is on this LP.

The remaining ten tracks feature the soft, purry, baritone singing of Serge in six songs, and the other four are Miss Birkin's who sounds very interesting singing about Orang Outan, 18-39, Jane B (with a bit of Chopin) and Le Canari Est Sur La Balcon. All in French and the sexier for it. The backing music is terrific.

Other titles: 69 Anee Erotique, L'Ananmour, Sous Le Soleil Exactement, Elisa, Les Sucettes, Manon.

✱

GROUP THERAPY: YOU'RE IN NEED OF GROUP THERAPY (Philips compatible mono and stereo, 38s. 7d.)

Second album from the well above average U.S. rock group who, unlike so many of their visiting fellow countrymen, don't fall down when it comes to live performances — their last British tour was very well received.

This set is another good selection of pretty basic driving rock numbers with generally simple lyrics and interesting guitar work complementing the vocals. **N.L.**

Titles: Remember What You Said, Wait, River Deep Mountain High, A Very Happy Day, I Got To Live, Can't Stop Loving You Baby, I Must Go, Cheer Up Baby, Willie, I Can't Believe It.

CLIFF MOST SINCERE

SINCERELY CLIFF RICHARD (Columbia, SCX 6357, 37s. 6d.)

A NEW album from Cliff Richard, who sings with a greater assurance and command these days. No notes at all on the sleeve, which is a pity, so we have to guess that Cliff and producer Norrie Paramor chose these songs because they liked them and Cliff could sing them well.

He does: there isn't a dull track and the backings, by **Mike Leander, Brian Bennett, Mike Vickers, Alan Hawkshaw, Bernard Ebbinghouse** and **Paramor** are first class. Cliff has his girl singers, too, and the whole thing goes on with a swing.

There are contrasts, like from the swinging, happy **Mitch Murray-Peter Callander** tune Sam, to the tender **Hank Marvin** ballad, London's Not Too Far, about a girl going to the capital to see a TV star (she's only 5).

But Cliff is best when he is galloping along, in songs like Take Action and I'm Not Getting Married. One of the best LPs Cliff has made. **AE.**

Other titles: In The Past, Always, Will You Love Me Tomorrow, You'll Want Me, Time, For Emily Whenever I May Find Her, Baby I Could Be So Good At Loving You, Take Good Care Of Her, When I Find You, Punch And Judy.

✱

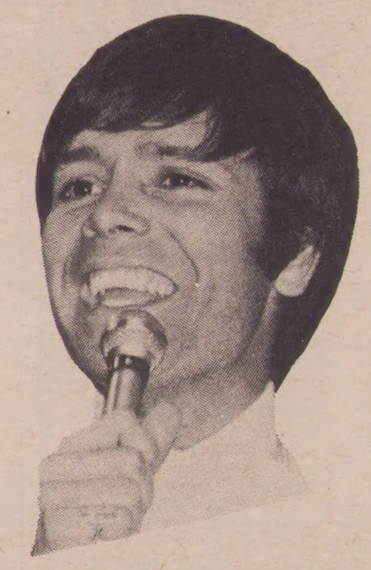
EDGAR BROUGHTON BAND: WASA WASA (Harvest stereo SHVL 757 38s 5d).

I suppose we must credit Captain Beefheart for popularising it, but if everyone is going to start torturing their vocal chords like this then I hope the country's throat hospitals are prepared for the extra work. Mr Broughton, if it is he, has this peculiar but startlingly effective way of vocalising and what's more, has a fine group to back him up. They also have good ideas, present them with verve on stage and have made a good first LP.

Eight tracks, all written by the band, all hard bluesy rock right in pitch with the times.

Anything with a title like Death Of An Electric Citizen would normally put me off, but I'm glad it didn't. Another notable is American Boy Soldier, social commentary but immensely enjoyable, delivered in a parody of the rock and roll of the late 50s-early 60s complete with tear-racked middle passage, "Shoo Be Doo Be Doo" chorus and sound effects. Evil, the group's dramatic stage finale, ends side one and is another notable. Side two has just three tracks which go on a shade too long. — NL.

Other titles: Why Can't Somebody Love Me, Neptune, Crying, Love In The Rain, Dawn Crept Away.



OTIS REDDING: LOVE MAN (Atco mono and stereo 228 025; 37s 6d).

There seems to be a new **Otis Redding** album almost every fortnight and I wonder how much longer this can go on! This, his latest, is about the same quality as the last two or three, which is pretty good but not exceptional.

Produced by **Steve Cropper,** it features **Booker T** and the **MG's** with added brass. This comes over well on Otis' version of **Jackie Wilson's** recent hit Higher And Higher. Otis' own composition, I'll Let Nothing Separate Us, is specially sad and in the I've Been Loving You Too Long vein, it's one of the better tracks. The title track is a rip-roarer and just the kind of thing that suits Sam and Dave, it belts along and has short breaks for Otis to sing unaccompanied.

Free Me, another slow song, is performed with a great deal of soul while, as a contrast, Brook Benton's A Lover's Question is heavy. The fold-out cover has a double spread picture of Otis in action with his backing group. **RG.**

Other tracks: I'm A Changed Man, That's A Good Idea, Direct Me, Groovin' Time, Your Feeling Is Mine, Got to Get Myself Together, Look At That Girl.

Mayall goes back for a winner

JOHN MAYALL: LOOKING BACK (Decca, LK 5010 mono, SKl 5010 stereo; 37s 6d)

A SORT of history of John Mayall, with recordings from April 1964 to December '67, with a lot of pictures inside the sleeve showing John and his friends at various ages, including "college boy" pictures of John, Eric Clapton and Mick Fleetwood.

Six of the 11 tracks are composed by Mayall, best of which are the heavy blues, Mr James, the happier Sitting In The Rain, and Picture On The Wall. There are groovy versions of **Rush's** Double Trouble and **Walker's** Stormy Monday.

The relaxed blue rhythm is the dominating factor on this reminiscence album, which lists no fewer than nine different group personnels John has led from 1963 to present day. John Mayall designed the sleeve, which is most attractive, is co-producer with **Mike Vernon** and even took the photo on the back cover. **A.E.**

Other titles: Blues City Shakedown, So Many Roads, Looking Back, It Hurts Me Too, Suspicions (part 2), Jenny.

✱

JEFF BECK GROUP: COSA NOSTRA BECK-OLA (Columbia stereo SCX 6351 37s 5d)

YOU won't meet a more honest sleeve note than these cryptic "own up" lines on Beck-Ola: "Today, with all the hard competition in the music business, it's almost impossible to come up with anything totally original. So we haven't.

"However, at the time this album was made the accent was on **heavy** music."

Honest at least. And that's just what the album is. Basic, heavy, unpretentious rock featuring the unmistakeable Beck guitar bending and winding throughout the seven tracks.

Nicky Hopkins is in fine form, displaying his piano verve to its full on his own track Girl From Mill Valley, and Ron Wood contributes some fine bass.

Vintage rock and roll in the forms of All Shook Up and Jailhouse Rock provide some the albums most stirring moments, with Beck and Hopkins on a rocking rampage.

Not original sure, but among the best of its kind.—NL.

Other titles: Spanish Boots, Plynth, The Hangman's Knee, Rice Pudding.

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Life-lines of VANITY FARE

	DICK ALLIX	TREVOR BRICE	TONY GOULDEN	TONY JARRETT	BARRY LANDEMAN
Professional name:		Trevor Brice	Tony Goulden	Tony Jarrett	Barry Landeman
Real name:	Richard Allix	12th February, 1945	21st November, 1944	4th September, 1944	25th October, 1947
Birthdate:	3rd June, 1945	5ft. 8in.; 9st. 6lb.	5ft. 8in., 10st	5ft. 8in., 11 stone;	5ft. 8in.; 11 stone;
Personal points:	5ft. 10in.; 11½ stone blue eyes; light brown hair	brown eyes; brown hair	blues eyes, brown hair	grey eyes, light brown hair	brown eyes, black hair
Parents' names:	Lillian	Alfred and Dorothy	Ron and Winnie	Betty and Leslie	Margaret and Ingles
Brothers & sisters:	Peter	Alan, Jean and Sheila	None	John, Graham, Dick, David and Chris	None
Instrument played:	Drums	None	Guitar, tanzala, violin	Doubles bass and guitar	Piano, organ and drums
Where educated:	Gravesend Grammar School	Temple School, Rochester	Rochester Maths	Troy Town Secondary	Woodbridge, Suffolk
Musical education:	Self-taught	Three years piano	Violin lessons	None	Piano for 12 years
Age entered show business:	15	16	16	16	20
First amateur public appearance:	Gravesend Art College, 1960	Strood Working Men's Club, 1960	Chatham Town Hall, 1961	Chatham Town Hall, 1961	None
First professional appearance:	Dunstable California 1965	Tottenham Royal, 1968	Tottenham Royal, 1968	Tottenham Royal, 1968	Tunbridge Wells, 1967
Biggest break in career:	Meeting Roger Easterby	Meeting Roger Easterby	Meeting Roger Easterby	None	Joining Vanity Fare
Biggest disappointment in career:	When first professional band broke up	None yet	None yet	None yet	None yet
TV debut:	Juke Box Jury, 1965	Dee Time, 1968	Dee Time, 1968	Dee Time, 1968	Dee Time, 1969
Radio debut:	Saturday Club, 1965	Saturday Club, 1968	Saturday Club, 1968	Saturday Club, 1968	Stuart Henry Show, 1960
First important public appearance:	Scottish tour and appearing at London Palladium	Scottish tour with Stuart Henry and London Palladium	London Palladium with Beach Boys	Beach Boys tour, 1968	Marquee Club, 1968
Other labels in past:	CBS and RCA	None	None	None	Parlophone
Biggest influence on career:	Roger Easterby	Money	Hank Marvin and Chuck Berry	Jet Harris	Myself
Former occupation:	Work study officer	Advertisement rep.	Electronics inspector	Colour consultant	Student
Hobbies:	Tennis and swimming	Football	Tennis and motoring	Fishing and tennis	Reading and sport
Favourite colour:	Light brown	Turquoise	Blue	Blue	Blue
Favourite food:	Steak and Ski yoghurt	Anything and Ski yoghurt	Pease pudding and faggots	Curry and yoghurt	All food
Favourite drink:	Milk	Keg bitter	Coffee	Vodka	Milk
Favourite clothes:	Smart suits and casual	Suits and casual	Casual in lime green	Well-tailored suits	Casual
Favourite Singers:	Ray Charles	Johnny Mathis	Chip Fisher	Andy Williams	Jack Bruce
Car owned:	Daf 44 automatic	Jaguar Mark 9	Cortina 1600E	Porsche 2 litre	Triumph 1500
Miscellaneous likes:	Genuine people	Mini skirts	Obscure singers and Ryvita and cheese	Chinese food and movies	Music and the cinema
Miscellaneous dislikes:	Spendthrifts	Bad public address systems	Getting up early	Warm beer, bad drivers	Alarm clocks, noisy neighbours
Most thrilling experience:	Appearing on Top Of The Pops and Dee Time	Doing Top Of The Pops and meeting Colin Charman and Johnnie Stewart	Appearing at the London Palladium	First TV show and meeting Colin Charman	First television show
Pets:	Cat called Fluff	Dog called Beniy	Pedigree turtle called Damian 3rd	Budgie named Bertie	Dog called Dougall
Ambition:	To be happy	To be recognised internationally	To breed Damian 4th!	To continue making hit records	To be respected

NME's girl reporter JAN NESBIT talks to France's

SEXY SERGE

BABYLON . . . even Parisian telephone exchanges sound pretty. And at the other end of the line, in his house in St Germain de Pres — Serge Gainsbourg, the forty year old Frenchman who has brought romantic sensuality to pop.

He has the right sort of voice for such a role, deep, heavy yet endearingly hesitant. "Can you speak French?" he asked, "My English is not so good." As I can speak French but get completely baffled when anybody answers we decided to stick to his English which, with help from Jane Birkin in the background, turned out to be very good.

Was he pleased at the success of "Je T'Aime . . . Moi, Non Plus" in Britain? "I was very surprised that it was a hit in England, it was difficult for the English as it is in French. I have worked ten years as a composer in France and this is my first hit in England. I hope now there is a chance for 'Je T'Aime' in America. Heaven knows what the Daughters Of The American Revolution will think of it."

Serge continued: "Brigitte Bardot made the record first but she wouldn't let it come out. She thought it was too erotic, she was married. I'm not married and Jane is not married, I think Brigitte regrets it now." Serge will go back into the London recording studios in October to make another "horizontal" record, as he describes them. "It will be a very sexy LP about a young girl. I will sing it alone. I have also written another song for Jane."

Getting into his stride, he said: "I write all my songs for Jane, I love everything about her, she is very beautiful, very ambitious, clever and young. I am forty, she is only twenty, that makes me very happy. I like the way she speaks French too" he added laughing, "She has a very nice English accent, very interesting."

Does Serge, who has been Jane Birkin's constant companion for two years and who has become something of a symbol of non-conformity since the BBC banned his record, believe in marriage? "Yes," he said immediately. Then, changing his mind: "Not too much, I've been married twice before, you see. Perhaps I will marry Jane in the future. I would like some children."

How does Serge see his career progressing now? "I will carry on writing film music, pop songs, singing and acting. I like acting best. Last night I went to the premiere of the film in which Jane and I met, it was formidable!" And so is the song, Mr Gainsbourg!

Common to all

PRESENT HOME: London
OTHER DISCS IN BEST SELLERS: I Live For The Sun
CURRENT HIT: Early In The Morning
ALBUM: The Sun — The Wind — And Other Things
PRESENT DISC LABEL: Page One
RECORDING MANAGER: Roger Easterby and Des Champ
PERSONAL MANAGER: Roger Easterby
ROAD MANAGERS: Laurel and Hardy
COMPOSITIONS: Mainly 'B' sides of our records
IMPORTANT ENGAGEMENTS ABROAD: German and Dutch TV shows
BEST FRIEND: Rest of group and our manager
ORIGIN OF STAGE NAME: Taken from Thackeray's book of the same name

NEXT WEEK

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NEW to the charts

NASH BACK!

GRAHAM NASH is back. Like the prodigal son of pop, the rebel Hollie who threw away security to go-it-alone returns to the NME Chart this week in the company of his good friends David Crosby and Stephen Stills.

The ex-Hollie and the ex-Byrd and the ex-Buffalo Springfield have recorded a Nash original as their first single, "Marrakesh Express," and after a couple of worrying weeks its chugged its way into the list at No. 27.

I first heard this urgent-yet-gentle song performed by the trio in an impromptu performance in their Moscow Road, Bayswater pad last December — by the light of a gasfire.

A few days later I wrote in the NME that "their music is magnificent, their hopes are high, they know what they're up against, their ideals are ideal, I wish them luck and when they happen (as they will) I trust these Rebels with a Musical Cause will continue to be as individual as they are."

Frankly, the gap between then and now had me worried and I began to think that after struggling to break free, Graham Nash had then gone and thrown the whole thing away. I'm happy to be wrong.

At the time of the Crosby, Stills and Nash formation, he told me: "I've crossed the Atlantic four times just to sing with these people. The affinity between us is a strong one. We don't want to be regarded as a permanent group, though — that'd just brand us." — ALAN SMITH

NEXT WEEK
CARL WAYNE
TELLS ALL ABOUT
THE MOVE NOW!

RICK & DENNY'S 2525 FORECAST!

UNLESS somebody gets their finger out and invents some sort of eternal youth drug in the next few decades, it's a pretty safe bet that I will be pushing up the daisies long before the year 2525!

But, if like me, you've had a close listen to the words of Zager and Evans' smash No. 1, "In The Year 2525," you'll no doubt agree that we would be better off dead in a world where machines have completely taken over and mankind is virtually redundant.

"And it's starting to happen now," Rick Evans told me over the trans-Atlantic telephone earlier this week. "I feel very strongly about the not so gradual takeover by machines. I guess my song is a sort of warning, but I don't really expect people to take it as anything else but a pop song.

"Look at the way we are so dependent on motor cars these days. Some people would really be lost without their cars, and that's a sad thing. Yes, I wrote the song myself. Denny (Zager) does all the arrangements for the two of us."

Rick went on to tell me that he wrote "2525" all of five years ago, but the group he was with didn't want to record the number!

"I was in a group at home in Nebraska called the Eccentrics. Even then, I had this thing about machines, but the others in the group, including Denny, didn't think people wanted to be reminded of how dependent they were. So I just hung onto the song, because I knew it had to be a big hit one day."

Gladly, Rick realises that machines are a vital facet of 20th century life, especially record players, but it's the way they are used that worries him. "If only people would realise," he continued, "that it won't be long before computers are so sophisticated, they'll be the ones deciding what goes. Machines are all very well as long as we don't allow them to control, but I think it's too late now."

Not all of Rick's songs are scientific—don't call them science fiction, but he does admit to having a peculiar liking for numbers with a futuristic slant. "I don't really know how I come to write my songs. An idea comes into my head, and if I feel strongly enough about the subject, the song seems to come easily enough.

"I listen to a lot of music, but I don't think anybody rubs off on me that much. I go for Jimi Hendrix and Blood, Sweat and Tears, things like that."

Before their record started to break in Britain, Rick and Denny paid a fleeting visit here, but they hope to be coming over to do some TV and stage work in the near future. "We just didn't get a chance to meet anybody really," Rick said, "We had a reception, then went home, it was all over before we knew it. I think the record has taken everybody by surprise in your country, just the way it did here.

"Nobody had ever heard of us, then in a matter of a few weeks, there we were at number one. And do you know, we still haven't had a single TV slot. I don't know whether it's something to do with the message in the song, or that it all happened before anybody had a chance to book us. We've just finished recording our second album—by the way have you heard the first one yet?—and next week we're off to California for some live appearances.

"I enjoy performing very much, whether it's in a massive stadium or in the intimate little Chinese restaurant Denny and I were earning our suppers at this time last year. As long as I feel we are getting through to people, I'm happy. Making them laugh, sad, anxious or annoyed; as long as we are making them feel something, that's the important thing."

I asked Rick about the strange way "2525" came to be such a smash hit in the States.

"Ah, you've heard the story," he laughed. "Well, it's true. Denny and I borrowed some money, about five hundred dollars, and went down to Odessa, a small town in Texas. We recorded '2525' in a studio there and just had enough money left to have a thousand copies of the record pressed.

"We took them round the local radio stations, and newspapers, and then sold the rest to record stores from the back of my van. With the royalties from the radio plays—thank God the disc-jockeys liked it—we had another five thousand copies pressed and sold them all in a few days. Then it was another five thousand, and very soon we had a number one hit in the area. We had sold a copy of the record to about half the community!

"Quite by chance, one of the top shots of RCA in New York was sent a copy and he flipped it over. Just imagine that, out of a pile of records he must get every day, was quite knocked out by our little old record. He got in touch with us and signed us up to a recording contract. That was the end of selling the record out of a van, RCA took it over and within no time, it was high in the charts.

"It was just as well it happened, or we'd have been so busy selling '2525' ourselves, we wouldn't have had any time to record anything else!"

With somebody trying to entice Rick from the phone with the offer of a medium steak, I threw one final question across the Atlantic.

"Would I like to be alive in the year 2525?" he echoed. That all depends on the machines. The day a motor car climbs on a man's back and asks for a lift, I'll gladly drop out. If that doesn't happen, maybe I'd like to stick around for a while."

by Gordon Coxhill

RICK EVANS (left) and DENNY ZAGER doing "Dee Time" on their recent visit to Britain.

OLIVER listens to a playback.

Oliver is NO hippy-groover

OLIVER is adamant. He may have himself a hit from the hippy musical "Hair"—but so much as imply that he's a hippy-groover himself, and the chances are he'll come over and clonk you one with a copy of "Good Morning Starshine."!

Reveals Oliver: "There was a time when I'd go around looking for the kind of far-out material we call a 'head' song in the States. And I was so wrapped up in this, I'd ignore a lot of really good numbers . . . you could say I was cheating myself.

"Now, my singing just isn't in any one bag at all. I realised that one never heard the term 'head song' used to describe the work of Jacques Brel or Anthony Newley, and yet those writers compose brilliant work which will be played over and over for years to come.

"A lot of people seem to think that awareness and sensitivity in songwriting have to be connected with drugs. That's too limited for me. Pot has nothing to do with it, because a lot of good writers may take it, but a lot of good writers don't. So one cancels out the other."

Oliver is hoping to come to Britain shortly, and you can bet that if he can make it a question of live performances — rather than just TV or radio — then he'll jump at the chance.

He says: "I like performing, because it's direct contact with live people. I believe a performer should try to develop some kind of bond with his audience. You can never reach everybody. But I do believe you should try.

Although "Good Morning Starshine" may not be one of his own compositions, Oliver's biggest ambition is to develop himself as an artist singing his own songs. Already he's written three numbers which are featured on a forthcoming first LP, and the songs are in good company . . . some of the other tracks he sings are written by Mick Jagger, Keith Richards and Rod McKuen.

According to Oliver — real name, William Oliver Swofford — he can't stress too strongly that he's here to stay and he doesn't intend to be a flash-in-the-pan in the music business.

"'Good Morning Starshine' has opened the door," he says. "Now it's up to me to make sure I stay around. That's why I don't want people to associate me with one bag, one type of music."

Bearing in mind the fate of Scott McKenzie and the hippy "San Francisco" — remember? — it seems Oliver couldn't be more right. **— ALAN SMITH**

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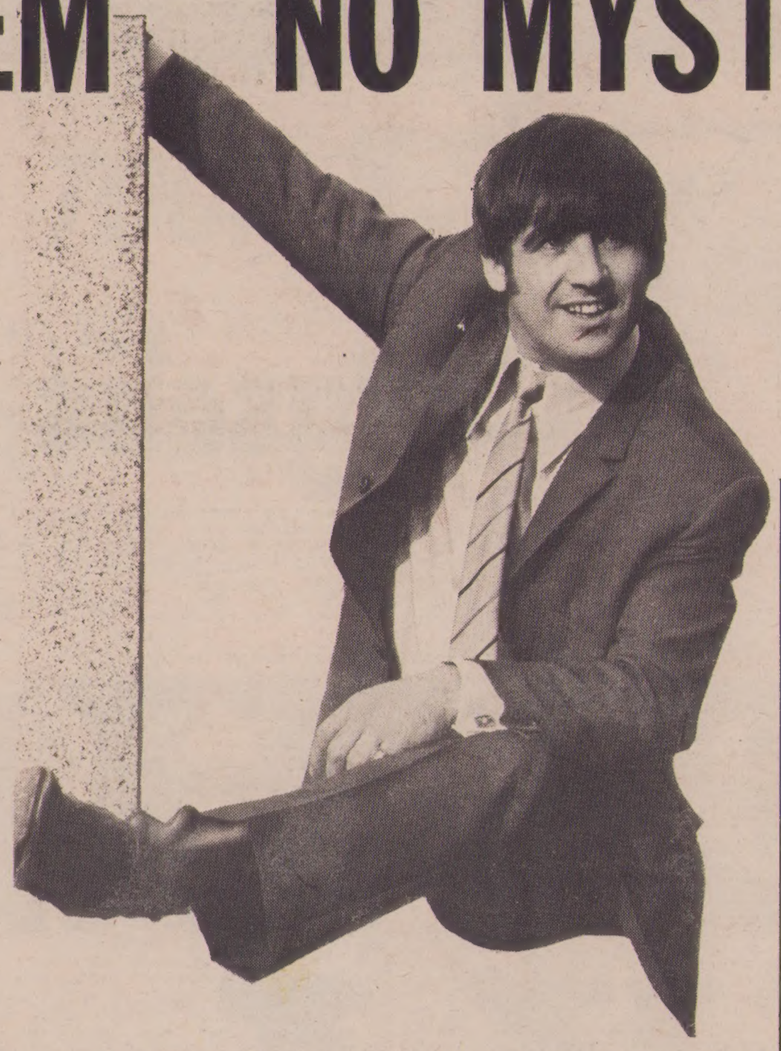
BELFAST:	Ulster Hall, Mon., 29th Sept.	7.30 p.m.
LONDON:	Royal Albert Hall, Wed., 1st Oct.	7.30 p.m.
MANCHESTER:	Free Trade Hall, Thurs., 2nd Oct.	7.30 p.m.
BRIGHTON:	Dome, Fri., 3rd Oct.	7.30 p.m.
HULL:	City Hall, Mon., 6th Oct.	7.30 p.m.
LEEDS:	Town Hall, Tues., 7th Oct.	7.30 p.m.
BIRMINGHAM:	Town Hall, Wed., 8th Oct.	7.30 p.m.
SHEFFIELD:	City Hall, Wed., 15th Oct.	7.30 p.m.
CAMBRIDGE:	Rex Cinema, Sun., 19th Oct.	2.00 p.m.
SOUTHAMPTON:	Guildhall, Mon., 20th Oct.	7.30 p.m.
BRISTOL:	Colston Hall, Tues., 21st Oct.	7.30 p.m.
LEICESTER:	De Montfort Hall, Thurs., 23rd Oct.	7.30 p.m.
PLYMOUTH:	Guildhall, Sat., 25th Oct.	7.30 p.m.
OXFORD:	Town Hall, Mon., 27th Oct.	7.30 p.m.
NORWICH:	St. Andrew's Hall, Wed., 29th Oct.	7.30 p.m.

IRISH PROBLEM NO MYSTERY TO JOE!



FORGET the United Nations, the Ulster B Specials, and Bernadette Devlin. Let Joe Dolan and I go there with a few jars of Guinness and we'll have the Irish problem sorted out in a twinkling!

At least that's how it seemed sitting in the non-committal surroundings of a Mayfair hostelry the other day. In the cold, sobering atmosphere of *après* ten-past-three, things didn't seem so simple, but Joe, a very nationalistic-minded person, still maintained that Press reports had exaggerated the current battle-torn Paddy fields out of all proportion.

By GORDON COXHILL

"It's a few trouble makers that are stirring it up for the rest," Joe said, over a lager and lime. "I know it's easy for me to talk as I'm quite a way from the troubles, but I'm still a lot nearer than the folk in England. They must be thinking it's like the last war over there.

"It's strange, isn't it, that the whole root of the problem lies in religion. And can you imagine anything more terrible to fight about than that?

"The thing is the voting rights. A landlord with twenty houses can get twenty votes and the people in those houses get none. It's all wrong, but I think things must change in the near future."

Joe also had a few disparaging things to say about the newspapers' treatment of Edward Kennedy, who is of Irish descent. "It's terrible the way Americans pry into everything, and try and expose a man's heart to the world. All right, so there may have been a bit of hanky-panky going on, but that doesn't make him a worse senator. Maybe he made a few mistakes after the accident, but already people are trying to write him off politically.

"John Kennedy did a lot for America, and Robert would have done as well. Now, it looks as though Edward is finished, too. It would be a crying shame."

If Joe gets vehement talking about the rights of others, he calms down when discussing his own newly-found success. He says he'll never think of leaving Mullingar, the town (sorry for calling it a village last time, Joe) a few miles out of Dublin, surrounded by green hills, blessed with two lakes and a pub for almost every family in the place.

"It's a really beautiful place," Joe beamed, "and I don't see any reason why I should leave my family and friends now. Besides, I can get from Dublin to London in the same time it takes you to get from one side of London to the other. I'll be coming into London quite a lot, so I might see about getting myself a little flat. It's going to work out expensive staying in hotels all the time."

No go at him

I asked Joe if anybody had yet 'had a go' at him, coming from the heart of an Irish potato patch.

"No, I'm really hoping somebody will try, though! Actually, at a Press reception for me the other day, somebody was being a bit sarcastic. I played along with him for a while and then sent him away with a flea in his ear. Just let anyone try and put one over me and the band. Remember, we've been through all this years ago, when we first started happening in Ireland.

"We know there are crooks in this business and we've learnt how to avoid them. Mistakes we made we won't make again.

"It hasn't really sunk in yet that I've had a number three record. If it had, I don't think I'd be sitting here like this; I'd be more than a little mad by now. At the moment, it's like an expansion of what we've been doing for years, like playing a new club for the first time.

"But I think the consequences of having a big hit in England are a bit more than that. At least I hope they are!

"My life hasn't started to change much," Joe continued. "We don't need the money. No, it's true," he added, noting my somewhat startled expression. "We've made quite a few bob in Ireland and none of us have gone mad with our lucre. I've always had people knocking on my door and having a chat. There are a few more now, but I love meeting people and I wouldn't dream of moving away unless it got really out of hand."

Joe, despite some reports to the contrary, is not leaving his backing group, the Drifters, out of his future plans. They are to stay with him "for ever," he says.

"I don't know where the story that I was leaving them came from," Joe explained, "but it upset me a bit. The boys weren't worried, because we'd had it all out. I assured them that one hit record, which they weren't on, wouldn't mean the end of everything we'd work for for years.

"They are the best musicians possible, and they're great lads as well. Even when we aren't working, we'll get together and have a few jars and talk half the night away.

"I don't suppose the group will be on the records, but they are versatile enough to be able to make the live numbers sound just like the records. Come to think of it, I'd be lost witthout them."

Joe has an LP out next month, and a follow-up to "Make Me An Island" will be issued in October. "We're recording a few songs," he told me, "and we'll wait and see which one turns out the best. I imagine the next single will stick to the same type of sound as 'Island,' even though that's not really typical of the songs I like to sing."

Now that Joe has arrived in a big way, there are certain to be demands on his time, patience and intrusions into his privacy. I asked him if there was a limit to what he would do for publicity.

"I wouldn't sign a contract and then light a cigar with a fiver," he said, after a few moments thought. "I haven't got much regard for money, but doing that sort of thing gives money a meaning I don't like.

"I don't mind seeing people for interviews, in fact I like them, as long as the journalist has some idea of what he or she is talking about. I realise that I will have to give up most of my free time at the moment, but I don't expect that to last for ever."

And with that Joe went off to have some pictures taken for the album cover, muttering something about the first devil that throws a Molotov cocktail in Mullingar . . .

MORE DYLAN

Continued from page 2

and the NME's intrepid photographer, Stuart Richman, was almost decapitated by a sheet of hardboard that suddenly took flight!

The group went straight on stage to be greeted by a roaring welcome from well over 100,000. I noticed Julie Driscoll looking well and nice as the first number "I Can't Explain" began. Roger's long-fringed jacket was open revealing a bare torso, Pete Townshend's sartorial outfit consisted of a white boiler suit, John Entwistle maintained a serious expression and Keith Moon had a look on his face as though he was suffering the ultimate torture.

"Young Man Blues" which was written for Mose Allison began quietly and became a roar-up. Then came the inevitable long selection from "Tommy" — very clever and intricate but it tended to go on a bit long.

Pete was jumping up and down while Roger swung the mike round and round on the end of a long lead and the Who were really getting into things.

Eddie Cochran's "Summertime Blues" was great, as was "My Generation." "Shakin' All Over" was obviously dedicated to the bird I was with as she didn't stop shivering all the weekend.

I was very glad to have seen the Who — they were right on form and must be rated as one of the world's best groups by now. Their loud sound does not detract from their performance which is as visually exciting as musically together.

Fat Mattress should have appeared at the Plumpton festival recently, but things went wrong so the island's show was regarded as their major debut, though they have played a few clubs on the quiet.

Visually, not a lot goes on, but the vocal harmonies especially are brilliant. Most of the action, what little there is, comes from Neil Landon who is tall and muscular and has been around long enough to know how to hold an audience.

"How Can I Live" and "Magic Forest" from the album were well-received and it was obvious that the group was pleased with the way things were going.

We heard a preview of "Naturally," the first single. This is a pretty good example of the group's vocal harmonies. Jimmy Leverton and Neil sing joint lead and the big hook is Noel Redding's guitar phrase which is repeated throughout. Definitely a top five number, I hope.

Another album track, "She Came In The Morning," sounded good and it is really difficult to find anything to criticise, maybe just the lack of movement. "Mr. Moonshine" was another successful number. An impressive debut.

Between numbers, Ricky Farr was an able, considerate and witty compere. Bedecked in a Wyatt Earp-style hat he handled the huge crowd well and showed no sign of irritability, neither did he resort to the sort of cheap gags we so often hear from comperes.

Pete Townshend said from the stage that Joe Cocker was going to be a hit. He was right.

He still plays an invisible guitar and his lengthy tour of America hasn't detracted from his appeal to the fans.

His voice is incredible and numbers like "Do I Still Figure In Your Like" and "Let's Go Get Stoned" deserve high praise for their effectiveness.

The Grease Band get right in with Joe's lead and ought to be regarded as more than just a backing group.

By the time he had been on stage for about four numbers, Joe had the audience behind him to a man.

His treatment of Traffic's "Feeling Alright," which I have heard many times before, sounded as great as ever and over a well-deserved drink later Joe told me that he feels fit and is all ready to get going again now he's back home. On Saturday's showing, he's gonna go great guns.

There's obviously not enough space to mention everyone who appeared, but I remember Julie Felix being sweet and establishing a close rapport with the audience; Richie Havens tearing the place up and being fantastic and the Pretty Things showing an improvement out of all proportion.

There were also some drags like the hundreds of non-Press people crowding the Press enclosure; the exorbitant prices charged by the taxi drivers who doubled their fares after midnight, and the people who asked seven-and-six for hamburger and chips.

from you to us

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

I WRITE concerning the length of LPs. While "The Sounds Of Silence" and "Parsley Sage Rosemary And Thmye" by Simon and Garfunkel are both under 25 minutes long, "Happy Sad" by Tim Buckley and "Blues From Laurel Canyon" by John Mayall are both approaching fifty minutes in length.

Surely with LP's at the price they are today, there could be some sort

LP TOKEN WINNER

of legislation concerning the length of LPs. Perhaps it would not be inappropriate to suggest that the record should last at least thirty seven minutes—that is, a shilling a minute. **CHRISTOPHER PARKER, Southport, Lancs.**

I MUST say I agree with Gordon Coxhill (NME Aug 30) about what a loss BBC 2's "Colour Me Pop" will be to the music scene. Although in my opinion the artists were not always of the highest standard, every area of pop was represented at one time or another. It was an attractive show in colour and nearly always entertaining, please let's have it back as soon as possible. **LEE HAWKINS, London W.9.**

WHEN are we "middle-of-the-road" pop fans going to get a fair deal? I would like to see Radio 2 **completely** for people like us, with records by the Settlers, Herb Alpert, Jack Jones, etc. I would also like to hear of a Radio 2 Club and of open-air concerts in Hyde Park for us "middle-of-the-roaders." Why should the young have everything? **MISS BLACK, Slough, Bucks.**

I AM writing to you in the hope that you will do not only myself, also many others, a favour that will be greatly appreciated.

I hope you will print a picture of a group called Octopus, who in the past two years have been professional performers. Everywhere

they play, they are welcomed back because they play music to suit everybody's taste.

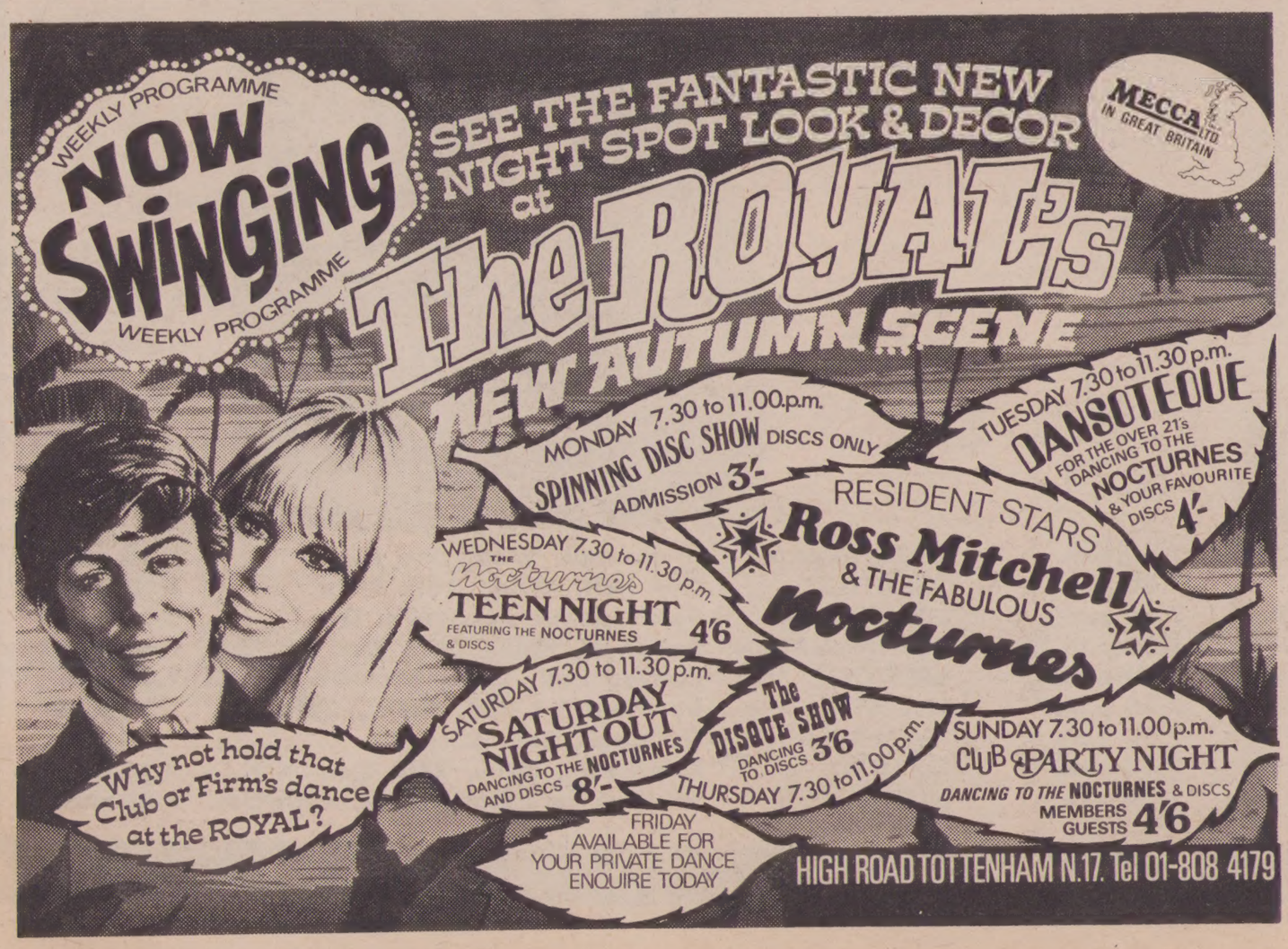
The boys themselves have a terrific personality and to add to this they are always smartly dressed.

They hail from Hatfield and St Albans and I believe that if you printed a photograph it would give them the recognition they need to make others go to see them when they are performing near-by. **LINDA THOMPSON, London S.E.15.**

WITH the ever growing number of new groups rushing out albums, before they have even established themselves, it seems a great shame that the more established groups have yet to release an album.

Excellent groups such as King Crimson, Barclay James Harvest, Jody Grind and Breakthru have yet to release one.

I'm sure many people would like to see albums from these hard working groups, so wake up record companies! **STEPHEN BAYES, Matfield, Nr. Tonbridge, Kent.**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TAIL-PIECES by the Alley Cat

SWEEPING changes at Philips following **Olaf Wyper's** appointment as General Manager. . . . From forthcoming US tours, **Chicken Shack, Move, Blodwyn Pig, Fleetwood Mac, Jethro Tull** and **Led Zeppelin** expected to earn at least $300,000. . . . In Hollywood, **Tom Jones** renting **Paul Newman's** Coldwater Canyon home . . .

Extraordinarily two - faced: **Bob Dylan's** London and New York comments on **Ron** and **Rick Foulks'** Isle of Wight festival . . . . . Immigration problems caused cancellation of Saturday's **Crosby, Stills** and **Nash** Hyde Park concert . . . **Marmalade's** next single another **Tony Macaulay** composition . . .

U.S. Gold Disc for **Elvis Presley's** TV Special Soundtrack album: also "In The Ghetto" single . . . **Billy Preston's** grandfather died recently in Hollywood . . . **Robert Stigwood's** firm publising song by **Jan Tyski** and NME's **Alan Smith.**

Sacking of **Colin Petersen** won't improve **Bee Gees** image . . . During Honolulu concert **Jimi Hendrix** reportedly walked off stage after sound trouble . . . **Supreme Mary Wilson** holidaying in Portugal . . .

After "Cloud Nine," "Good Morning Starshine," "Bad Moon Rising" and "I Can Sing A Rainbow," couldn't **Temptations, Oliver, Creedence Clearwater** and **Dells** form pop weather forecast service(!)? . . . Press assistant **Ian Coates** leaving Philips . . . "Soul" magazine calls **Jimi Hendrix** "the black darling of the white acid-rick set" . . .

Diana Ross still upset at deaths of pet dogs . . . New singles from **Consortium** and **Flying Machine** penned by 18-year-old **Ron Jay** . . . Moving permanently to Bahamas: **Sammy Davis** . . .

Next **Status Quo** single revives **Everly Brothers'** "Price Of Love" . . . **Love Affair's Steve Ellis** and **Amen Corner's Andy Low** leading growing band of pop teetotals . . . New Warner-Reprise singer **Phil Cordell** strongly resembles **Gordon Waller** . . .

Fleetwood Mac praise **Martin Birch** for engineering theirs and current **Jeff Beck** albums . . . Whatever happened to ex-**Move Trevor Burton's** group? . . . Sensational: **Thunderclap Newman's** jamming with **Love Affair** at Dunstable recently. . . .

Nina Simone's brother, **Sam Waymer** joins RCA as arranger/performer . . . **Peter Tork's** girl friend **Reine** plays drums in his 2-boy, 2-girl group . . . Surprise success for **Paul Anka** at Vegas Flamingo. . . .

The EQUALS made **BOBBY MOORE**, England and West Ham soccer captain, an honorary member when he called in to see them. The Equals' current hit, "Viva Bobby Joe" is popular with West Ham fans, who sing "Viva Bobby Moore!"

Confirmed: **Harvey Mandel** replaces **Henry Vestine** in **Canned Heat** . . . **Jim Dale** score for **Charles Bronson-Trevor Howard** film "Twinky" . . . **Burt Bacharach** arrives in London next week . . .

How do **Humble Pie** feel about "Top Of The Pops" continually describing them as a supergroup? . . . After six months suspension **Love Affair's Rex Brayley** has driving licence back . . . **George Harrison** doesn't get involved with any old Tom, Dick or **Hare Krishna**. . . . !

Jack Bruce buying three West Scotland islands . . . Debuts: **Wayne Newton** (acting) and **George Shearing** (score) in "80 Steps To Jonah" film . . . **Freddy Weller,** of **Paul Revere** and the **Raiders** making solo album and concert appearances . . .

Second race horse for **Frankie Vaughan** . . . Congratulations **Bernard Ness, Peter Aldersley** and **Walter Sparksman** for current 5 albums and 4 single hits (including **Zager** and **Evans** No. 1) within six months of RCA independence . . . New Lotus for **Hollie Bobby Elliott** . . .

A daughter, **Mary,** for **Paul McCartney** and wife **Linda** . . . £15,000 wardrobe for **Juliet Prowse's** two-week take over of **Ginger Rogers'** "Mame" lead . . . Original leader **Bob Shane** reformed **Kingston Trio** with **Pat Horine** and **Jim Connerf** . . .

Barry and **Maurice Gibb** both owners of baby Honda scooters . . . **Clancy Brothers** recording two albums in London this week . . . **Peter Straker** latest of London "Hair" cast to cut solo record . . .

Scott Walker full of praise for new style **Dion's** latest album . . . Isn't current **Robin Gibb** hit suitable follow-up for **Simon** and **Garfunkel's** "Boxer"?. . . . A U.S. critic described **Stevie Wonder** as blond!

Fifth Dimension will co-star with **Woody Allen** in U.S. TV special including **Dr. Billy Graham** . . . New Philips singer **Lou Reizner** heads Mercury label here . . . Is **Paul McCartney's** left hand man **Mal Evans?** . . .

Fleetwood Mac's Peter Green plays cello on the group's next single, "Oh Well" . . . **Alley Cat** predicts early chart entrance for **Amen Corner's** new album . . . How about **Bee Gees** reviving **Manfred Mann's** "5-4-3-2-1"!(?) . . .

NEW TV SHOW WANTS POP-HIP FAMILIES

WANT to go on TV? NME has been asked to find two teams of three — mother, father and teenage son or daughter to take part in a quiz about pop music from the big band era to today in the BBC-1's show "Dance Date," which starts in October.

Families should write direct to Manager, Lyceum Ballroom, Strand, London, W.C.2.

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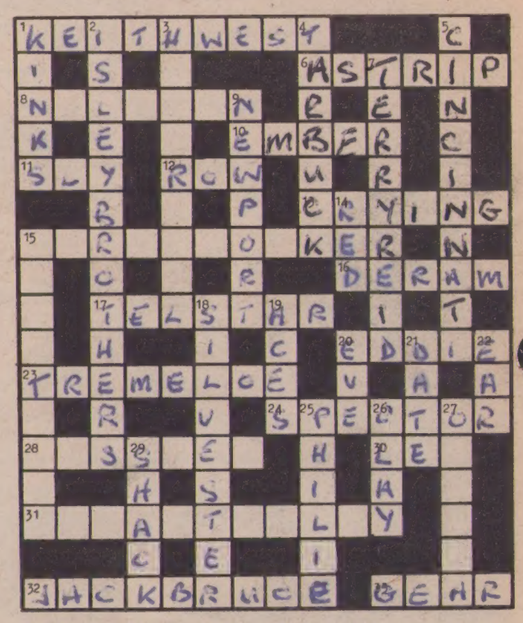
NME POPWORD

Compiled by JULIE LOGAN, Leytonstone, London



ACROSS

1 "Grocer Jack" singer (5, 4)
6 Jim Morrison's mother might tear him off one (1, 5)
8 Songwriter Harry
10 Glen's label
11 Of stoned family fame?
12 "The Boat That I . . ."
13 Johnnie did it in the rain
15 "Salty Dog" star (4, 7)
16 Moodies label
17 A satellite and hit of early sixties
20 "Knock On Wood" singer
23 Alan or Dave
24 Ronettes' hits among his productions
28 1968 Eurovision winner
30 Heavy part of Robert Plant's group
31 The zany Scot (6, 5)
32 He sings for a tailor? (4, 5)
33 Does it drive John Peel?

DOWN

1 Group which emerged in R & B boom
2 Their thing is soul! (5, 8)
3 Crystals' hit dedicated to Tariq Ali? (3, 1, 5)
4 Comedian/singer
5 Was calling Scott back home
7 Mickie Most protegee (5, 4)
9 Festival venue
14 Dave's balloon
15 Recent Cliff Richard hit (4, 5)
18 New Hollie
19 Ska backing group
20 Sandie's manager
21 Musicians would call it a gig
22 You can play by it
25 Former Pretty Thing
26 Partners with either Concrete or Bell?
27 Bee Gees album
29 Home of Stan Webb

Answers next week and here is last week's solution

ACROSS: 1 "My Guy"; 5 Isley; 7 (Zager and) Evans; 8 (Mary) Wells; 9 Altos; 11 Terry (Sylvester); 12 Yes; 13 Bern Calvert; 15 Duo; 16 All Stars; 17 Moody (Blues); 20 Soul; 21 Ewa (Aulin); 22 Seat; 23 Ian (Anderson, Jethro Tull); 24 (Jefferson) Airplane; 26 Amens; 28 Aspel; 30 Elektra; 32 Ear; 33 (Temperance) Seven; 34 Doris.

DOWN: 1 "My Way"; 2 Goldsboro; 3 "Yesterday"; 4 "Hair"; 5 "I Say A Little Prayer"; 6 "Little Green Apples"; 10 (Joe) South; 14 'Cello; 15 "Dominique"; 18 Dec; 19 Dave (Dee); 20 Stan (Webb); 22 Snake; 25 Island; 27 Elton; 29 Lyre; 31 Lee (Hazelwood).

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